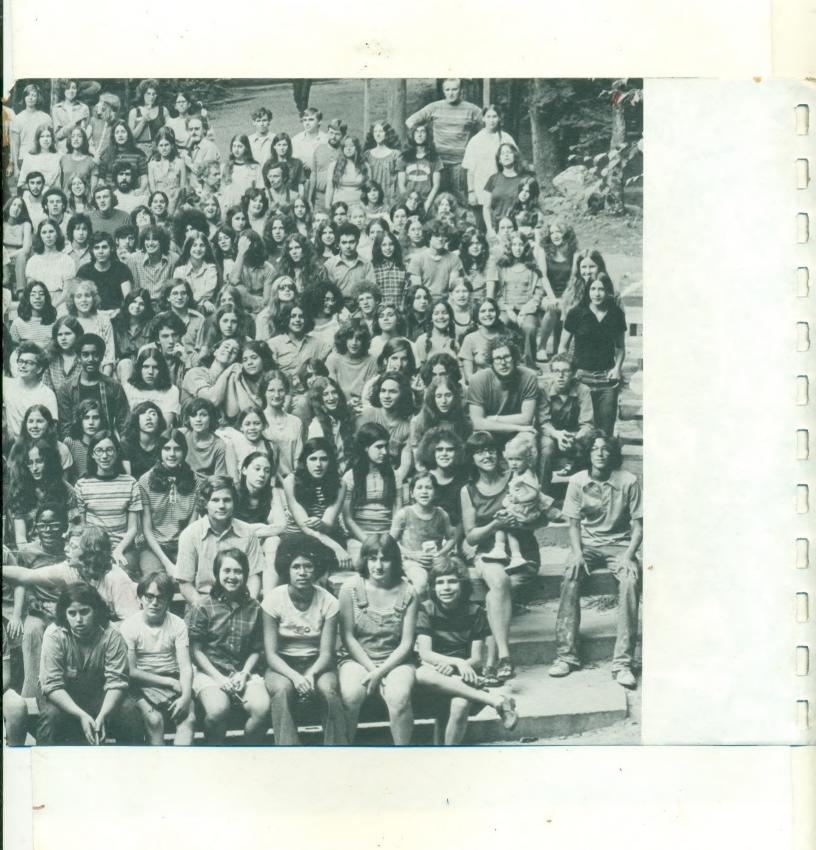


Buck's Rock Work Camp 1971









the time of this writing a little more than half the summer has gone by and yet we must begin to encapsule the summer in yearbook form. In looking at the work that must be done and the time that must be spent on that work, I start to regret things. Not so much that I didn't learn to throw pots or make a silver piece (there is still time for that), but that I spent my time exclusively in three areas and didn't get to know people in other areas of camp. After all, if you aren't a concert violinist it isn't any less interesting to know a concert violinist.

Buck's Rock is a very diversified place. This diversity is, perhaps, its greatest strength as well as its greatest weakness. The strength is that anyone can find something to do at any one time and, if you work hard enough, you can specialize in any area on a professional or near professional level. However, the drive for professionalism can become an obsession and you then begin to spend most or all your time in one shop. It is in this one shop that you find your friends, share your joys, and tell your jokes. An outsider to WBBC would hardly be expected to understand the subtle tones of an engineer as he yelled at the top of his lungs, "Cliff!" and this engineer might have no idea of what the signs

sprinkled throughout the Publications Shop mean. This makes me very sad. Not so much that private jokes don't get shared, but that people don't meet one another.

And that is one reason for having a yearbook: to get to know each other. For, what should be remembered about Buck's Rock is the people—you and me, our joy, sorrow, excitement, depression, euphoria, boredom, frustration. Yearbook is an aerial view of the diverse experiences of the people at Buck's Rock. While we can't share all the actual events that have taken place this summer, we can share the impressions these events have left upon us.

I hope that after looking at the different shop products and reading of different people's impressions, we begin to understand Buck's Rock in a different, if not deeper, way. Yearbook is not an end of summer but a beginning of winter. Rather than have this book be a reflection of a community that was, we might consider it the beginning of a community that will be. And when we remember Buck's Rock 1971 we'll remember more then our individual experiences. We'll remember each other.

Richard Sadowsky





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3



popping. exaggerate, sneeze, here fall quickly, remember. tumbling legs up slowly, there, there don't forget to tuck your head----Great. make up make up make up i've got the purple next, no i've been waiting all night, just one little smudge i promise. some-

one give me the powder, quick the duster, aahh, chooo!!!

juggling, Fred!! how do i do this i just can't get it.

realization, ohhh, nooww i get it it's so simp----ocops!!!

ouch watch it, laughter, what are we going to do tonight?

exaggerate, be your part, walk like ... do everything overdone...it looks good...keep working on it. a few more
times and you'll have it like you want. what is your
character? no words are necessary. just move your hand...

they'll know.

Jessie Wechsler



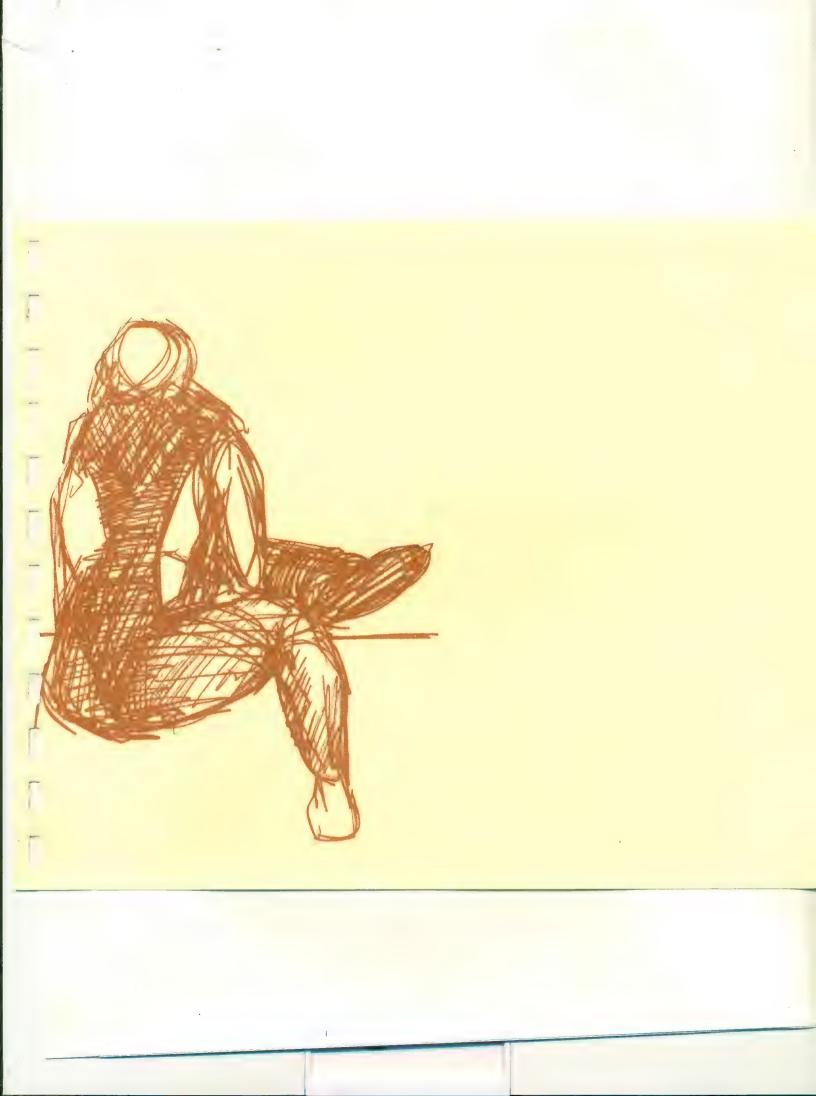


of the past there but remains very little and of the future we can see even less but predictions from the past would be best to help foretell what shall happen next

Sue Rosen

1





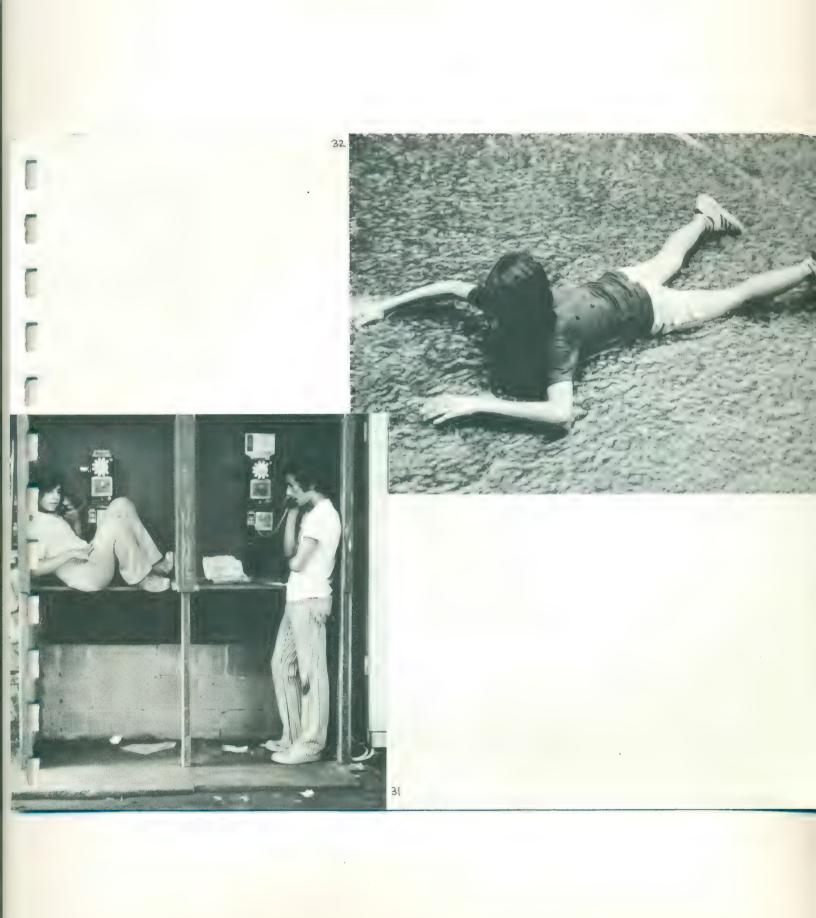
Rain pouring down on the ark

lightning struck BBC

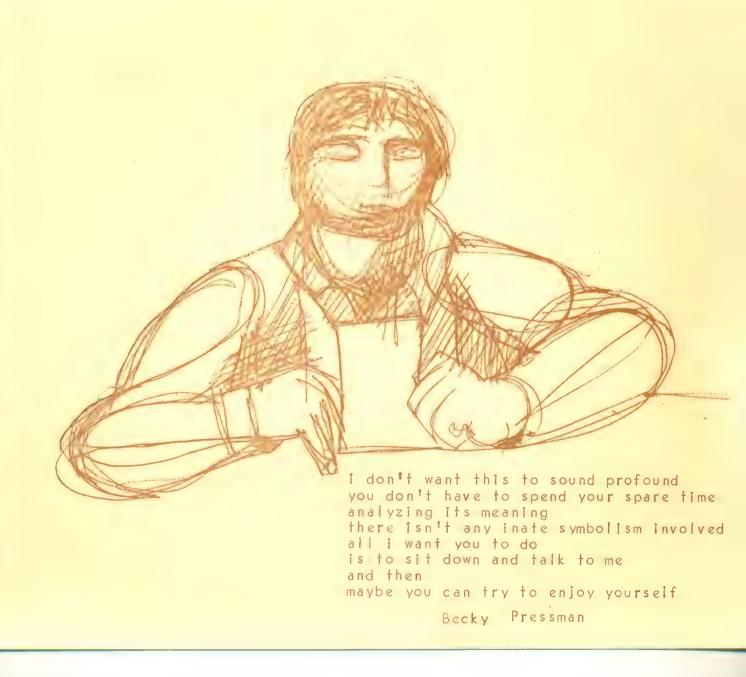
Carl Finger gave up dancing and everyone prayed harder

when the week ended to the surprise of all (except Bookie) the sun came out and the ark hadn't floated away

Richard L. Sadowsky







hostility runs rampant
what with forty-three gongs in the morning (much too early)
and first and second meals (and getting thrown off lines)
and designs having to be approved
and too-early bedtimes
and speeches after speeches after speeches
and smoke snuck in the woods
and constantly running out of money
and pots falling down and string getting tangled
and rain rain
it sometimes is very hard to smile.

Meredith Losly

Stuart Marcus.....Axe!

Jesse Rabinowitz..Dr. Ostermark

Debbie Kasher.....The Maid

Gwen Marcus.....Mrs. Stark

Eddie Bryant.....Lt. Stark

David Schechter...Male Model

Anita Barzman.....Bertha

Didi Salzman.....Abe!

John Kalish......Gaga

Comrades is not a very good play. The characters are interesting though, because they are based on Strindberg's own unhappy marriage. We have cast and rehearsed and revised in a way that Strindberg wouldn't like at all. But what we hope to show is that the Women's Lib movement is not very new.

The Actor's Workshop is doing this as an "example piece." You will notice that the actors vary greatly in proficiency. As always, (as with the whole summer ahead) those who know little learn from those who know more—and

those who know more...teach.

Come to Actor's Workshop.

Violin--Andy Bersten
Lights--Scott Baldinger
Costume-Betty & Us
Acrobatics--Mike(who!sinvolved
withsound!Ube!!

Glenn







presents

daptation

and

The Pit

Buck's Rock Summer Theatre presents TWO SATIRIC PIECES

THE PIT by Norman L. Hartweg and

ADAPTATION by Elaine May

Characters (in order of appearance)

Daniel Pearl Mark Robbins Jim Kafka Cathy Salit Adam Dales Jackie Cantor Michael Raff Peter Clive Josh Haimson Mike Dutka Senator Wallace P. Versipel. Representative Barnett Orko Bruce Horowitz Jon Blake Adrienne Dunbar Andrea Granoff Alyce Kaplan Robin Saperstein David Schonfeld Danny Shor

Makeup: Actor's Workshop
Slides for "The Pit" courtesy of the Photography Shop
Projectionists: Danny Grosser, Matt Halpern, Mitch Zeller
Song (My Love has Turned to Ashes in the Brazier of Your Heart),
courtesy of The Robert Carlin Quartet

orden i Light

ADAPTATION Characters (in order of appearance)

Games Master	Jesse Rabinowitz
Philosophologo	Todd ldson
Mother	Claudia Beckwith
father	Doug Davidoff
Taxi Driver	Peter Clive
Principal	Andrea Granoff
Teacher	Alvce Kaplan
Psychologist	lizzv Olesker
Mark	lon Blake
Sandy	Sarah Abrams
Irving	Scott Baldinger
Norma	Meliesa Brown
Professor Olsen	Dichard Carlin
	David Schonfeld
Mr. Johns	Dobert Flatow
Leftîst Speaker	Amy Levanthal
Conservative Speaker	Adam Dalee
Harve	Dalam Cliva
Two Frat Men	Larry Kessler
	Larry Ressiei
Barrend Hilton and	t laimma
Conrad Hilton	josh Halmson
Carol	Midyne Kessier
Sharon	Diana Feldman
Dorls	Jill Wisott
C.1.A. Man	Mîchael Ratt
Grady & Garfine	Robin Saperstein
Dore	Danny Shor
Shirley	Adrienne Dunbar
After Dinner Speaker	Alan Himmelstein
CREDITS	
Director: Bill Korff	1 101
Director. Director	(credits continued)

Stage Manager & Assistant to Director: Suzanne Kirschner, J.C. Set Design and Construction: Rob Gerstein, Alan Pomerantz, J.C. Karen Edis Barzman assisted by: Stewart Rose Amy Gilbert Andy Gutterman Matt Halpern David Weiss The Mighty Thor Chris Kringle David Schecter Midyne Kessler Peter Money Anita Barzman Mooser-Hotsy-Totsy Pollywaag HAL Series 10,000 by Rob & Alan Sound & Lighting Design: Nike Ubell, Eric Warren, Andy Gutterman, C.I.T. assisted by: Benny (Superman) Brandt Danny Grosser Matt Halpern Daniel Pearl Stewart Rose Jack Klebanow Mitchell Zeller Matt Martin Costumes: Betty Ewen & Janet Lewis assisted by: Jackie Cantor Adam Dales David Weiss Prompters: Gwen Marcus, Richard Sadowski Props: Suzanne Kirschner, J.C. assisted by: Jackie Cantor, David Schecter, C.I.T.s as they walked on their island of fiction I saw them the actors as they made new lives out of tragedy and joy I sympathized with them the actors as they reached a depth greater than expected 1 empathized with them the actors as they finished and only the memory of what they had made remained I loved them the actors Richard L. Sadowsky

land have been

You feel yourself lifted into the air, higher and higher and higher. Your stretched-out arms become wings and you change into a bird. You're soaring in the aky, going higher and lower. You land under a tree. Your wings stretch out and turn into arms. You turn back into a person.

Tammy Neuhaus

as they walked on their island of fiction I saw them the actors as they made new lives out of tragedy and joy I sympathized with them the actors as they reached a depth greater than expected I empathized with them the actors as they finished and only the memory of what they had made remained I loved them the actors Richard L. Sadowsky

You feel yourself lifted into the air, higher and higher and higher. Your stretched-out arms become wings and you change into a bird. You're soaring in the sky, going higher and lower. You land under a tree. Your wings stretch out and turn into arms. You turn back into a person.

Tammy Neuhaus





The girl walked along the road, hardly noticing the other girl walking beside her.

"Hi," the other girl began, smiling awkwardly.

The second secon

F

"Hi," she answered. "At first I wasn't sure if it was you. You look so different."

"Really? Well, what's new? What have you been doing since last saw you?"

She twirled a lock of her long black hair, wanting to talk like they had in the past. Instead, she said, "Nothing special."

"I like camp this year. But somehow it seemed better before. Maybe it's the people."

"Yeah," she answered without conviction. She scanned the lawn, looking for her friends. "I guess everyone has changed."

"You know, it's funny, but I never see you anymore. In fact, I think this is the first time I've really spoken to you all summer."

"I've been pretty busy with the kids in my bunk. They weren't here last year."

"New people, huh? Well, a lot of kids from last year are back, too, but you know how it is. It's sad when people change."

"Yeah," the girl agreed. "Well, I have to go now. I'll see ya, okay?"

"Okay," the girl said reluctantly, and they continued walking up the road, in silence.

ilene rosenthal

The summer of the white moth

Tattered scraps of cloth fluttering

aimlessly
through the trees

Matching the clouds overhead
drifting

The trees shift constantly
in their living dress of wings

portent of winter
floating white.

Adrienne Dunbar

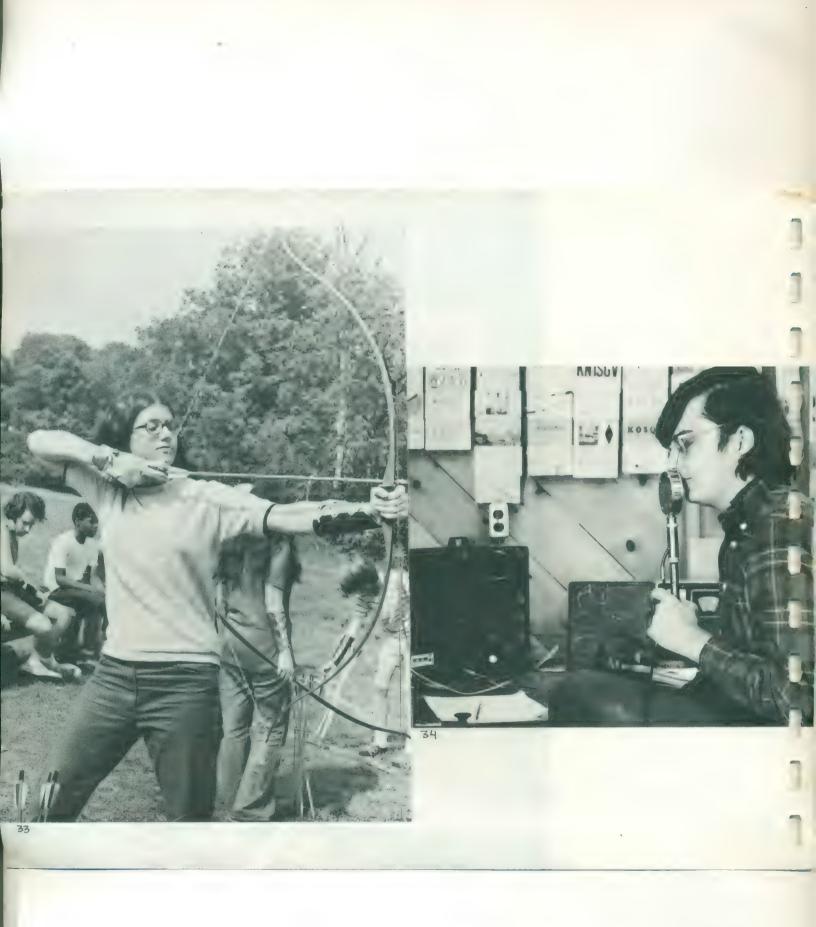


from the other side

i find it very hard to write the sweet friendly things I am supposed to. it comes out, to me, as "cover up the summer, put a pretty paint job on it so when you look back, you will smile and forget all the bummers" that is very nice, but It is difficult for those of us who are seeing cracks in the camp's varnished surface of relevance and "a different kind of camp." it is so hard to write about all the love when I keep hearing "coming back? are you kidding?" it is hard to paint cheery stream of consciousness pictures perhaps yearbook should be written only by those who have not seen the summer as i do but is that a true picture of the summer? i don't know, that is what I am asking.

Meredith Lesly





Creative Fighting

differential between those of us who feel and those of us who do not feel can be defined by the use of simple polynomials.

"This is true. I believe almost the same theory, except that I feel the line, towards the end of the poem, The horses clattered as the mules sputtered, showed the author's deep understanding of the deep world of natural things."

"This whole lesson," the counselor said, "boils down to our understanding of words. What is a word?"

"A word is a metaphor," said the young camper, who obviously knew what he was saying.

"What is a metaphor?"

"This is stupid," said the bored youngster, who had the habit of munching popcorn during Lou's dramatic readings of "Fern Hill."

"Fern-Hill" to realize what he was saying, "But do words exist?"

"Words exist," said the camper, "But, then again, they are only symbols. I mean, words exist but really don't exist because existence is not real but it is... I mean words... I mean..."

"when you could put bread in the word "breadbasket." Or, when you could get your teeth straightened by the word "orthodontist." Or when you could get cured by the word "Danzig."

"I agree," said a camper, who always agreed. "I believe words are only concrete when they are concrete."

"But," Lou said, between "And honoured among foxes and pheasants by the gay house" and "Under the new made clouds and happy as the heart was long"---"What is concreteness?"

"Let's not chotckie around," said Sue. "Let's get to the real point of this lesson. That words are only symbols for wild dreams."

"But words don't exist, do they?" said the totally confused camper.

"As Wallace Stevens once said," Lou said, "the foyer of your mind only leads to a face. Behind that face is another face. Behind that face is a locked chest. In that chest is a stale tuna fish sandwich"——He said that in his lamb-white days," Lou concluded.

"But what is the only real word, then?" asked the ever-questioning child.

"Chotckic?" asked Sue.

"No, the only real word is ... well, " said Lou, "what

do you think?"

Perhaps we can sum this up, "the camper said, "simply by saying words do not exist and so, therefore, whoever is reading this, must remember words cannot and will not exist."

"For instance, if I said 'dog' you might think of a greyhound or you might think of a Scottish terrier. Or a gorilla. Who knows what you might think of. That's why I have to clarify myself. If words were perfect, I could say 'dog,' and immediately you'd get my picture of the word."

" Chotckie?" asked Sue.

"No thank you, said the child. "I just ate."

Richard Carlin

I'll never forget Lampoon Night...the night all my dreams were shattered. There we were, just me and Ernie Rock the 3rd...and 342 other people. I thought I would die! Ernie kept whispering in my ear, "Tomorrow is laundry day." (I just love his New Milford accent! So dignified!)

Then, Phil Tavalin took off his beard (revealing that he was a stand-in for Gomer Pyle!) After that, 2 little boys of both sexes ran by. I was shocked!

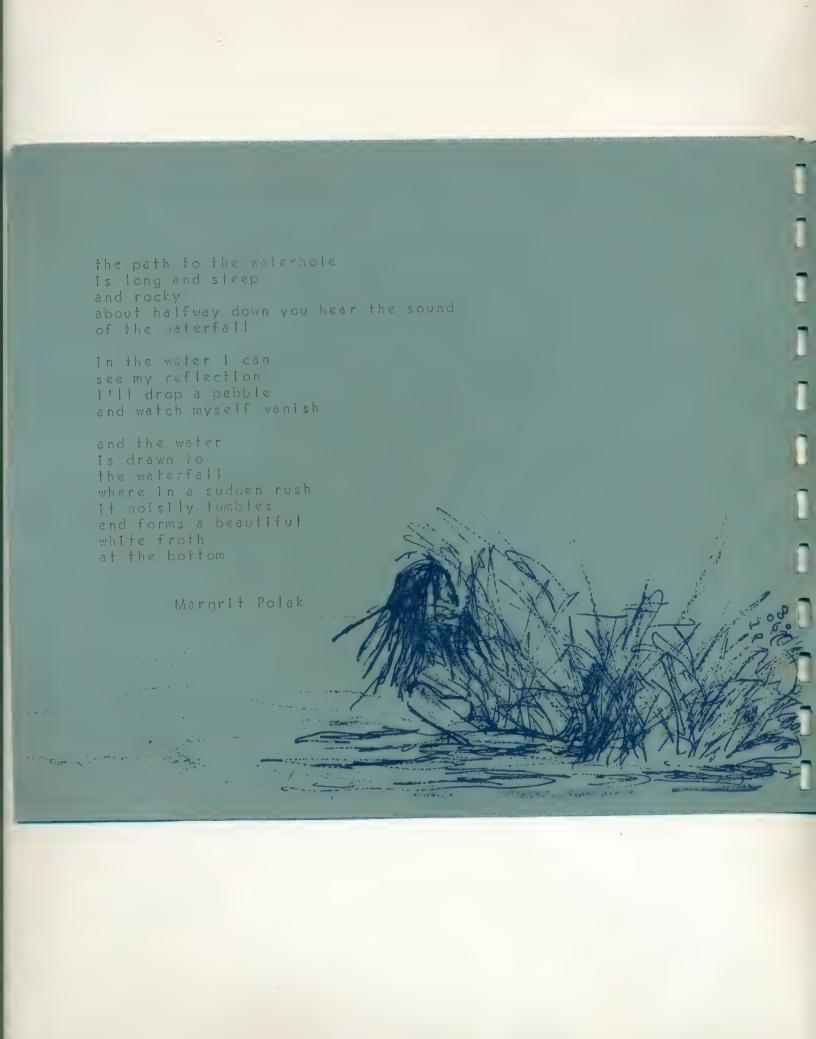
To top off my misery, my dog Boofie ate up Danny Simon, my fave movie idol. (Boofie just loved his red hair)

And then, I knew it was all over. I realized somewhere deep within my psyche I was a stand-in for Glenn Hopkins!

Shazam!

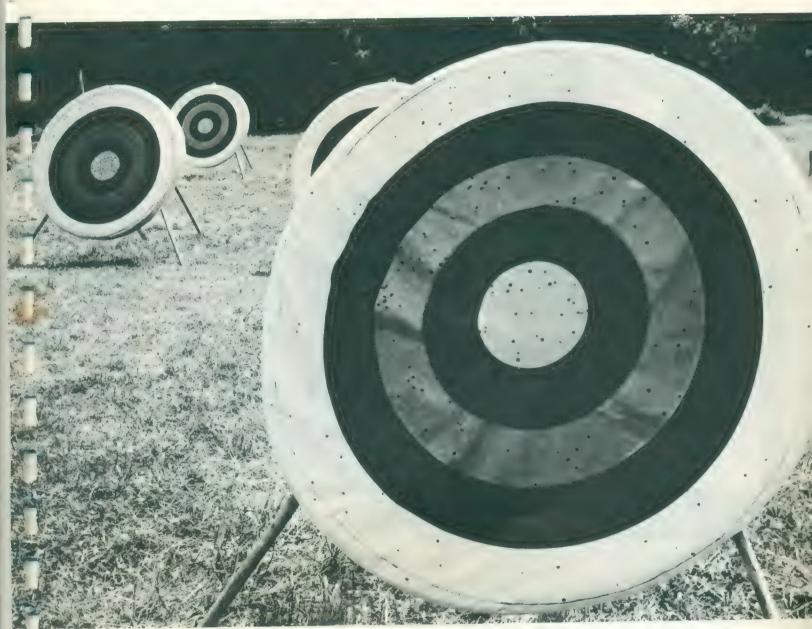
Jim Nabors





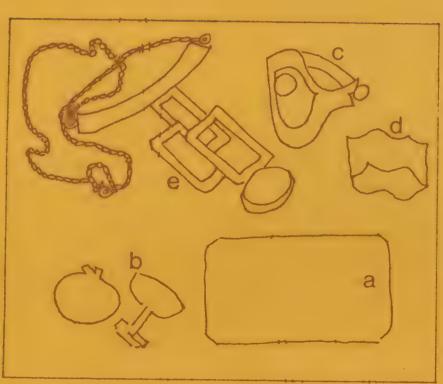




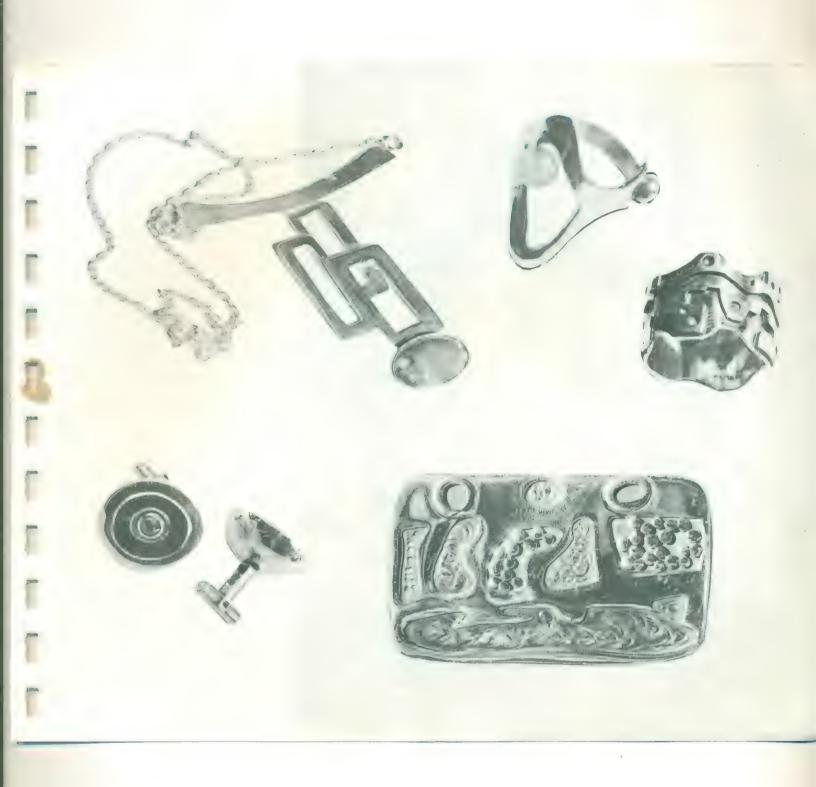








- a. Michele Lippa Textured metal pierced sheet
- b. Michael Skolnik
 Cufflinks 3 dimensional,
 constructed from sheet with
 stones and oxidation
- c. Dana Ziebel Ring-sheet with chrysopase and silver bead
- d. Burt Rosensweig Sweat soldered sheet layers plerced and oxidized
- e. Maggie Golden Sheet with forged effect and turquoise



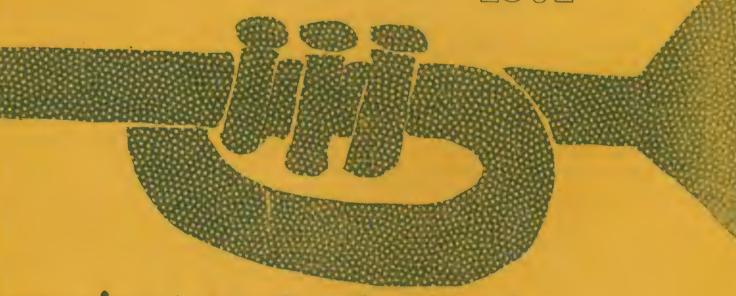




in the morning I get up earlier than
anyone in my room and meet
my friends Boogie and Sylvester
and go running on the lawn without the watchful
gaze of my peer group
sometimes when we're running they grab the
legs of my pants
but it doesn't matter
now I am five years old and running with dogs
the gong ings but I don't get scared as
I used to of being found by an intellectual
nobody gets up until second breakfast anyway

Pichard Sadowsky

BUGIS ROCK GONGERT SERIES 1971



featuring the Buck's Rock Chamber Orchestra

HAYDN-MOZART FESTIVAL CONCERT #1

July 23, 8:00 PM and July 24, 3:00 PM, at the Music Shed

PROGRAM

Overture for Trombone and Strings. . .

Hovhaness

CLAUDE SPIRO - trombone

Concerto for Piano and Orchestra #6, K. 238.

. ...Mozart

Allegro aperto Andante un poco adagio Rondo

JUDY REUTER - plano

INTERMISSION

Symphony #29 in A Major, K. 201

Mozart

Allegro moderato
Andante
Menuetto
Allegro con spirito

HAYDN-MOZART FESTIVAL CONCERT #2

August 15, 1971, 8:15 PM, at the Music Shed PROGRAM

THE BUCK'S RUCK HAYDN CHORUS

Second Mass in C --- Mass in Time of War

Joseph Haydn (1732 - 1809)

Kyrie eleison Gloria Et in carnatus est Benedictus Agnus dei

THE BUCK'S ROCK CHAMBER ORCHESTRA

Sinfonia #96 --- "The Miracle"

Joseph Haydn

Adagio - Allegro Andante Menuetto - Allegretto Finale - Vivace assai

THE HAYDN CHORUS:

Sarah Abrams Anita Barzman* Judy Bloom Ed bryant* Bill Cotton*

Laura Ewen* Sandy Grevatt John Kalish Liz Kavadlo

Susan Klebanow* Shelley Povzea* Carol Froehlich Larry Kessler David Rabinowitz* Robert Kosovsky Steve Rothman Paul Taub Gwen Marcus Jill Wisoff Stuart Marcus Cornelia Cotton* Laura Klebanow Liz Nasaw * - soloist

The Chamber Orchestra:

Violin

Laura Silverstein, concertmistress Andy Bursten, principal second Debbie Rosenzweig Kathy Moss Liz Kavadlo Judy Reuter

VIola

Philip Sherman Amy Leventhal

1Cello

Laura Kaufman Matthew Meister Larry Kessler

Bass

Claude Spiro

Flute

Sue Nierenberg Loni Walfish Susan Klebanow Paul Taub

Oboe

Mina Seidman lack Klebanow

French horn

Jerry Walker Laura Klebanow

MUSIC STAFF:

Raffael Adler - music director, conductor Mina Seidman - oboe, woodwinds Paul Taub - flute, recorders

Judy Reuter - piano, chamber music Laura Kaufman - 'cello
Liz Kavadlo - violin, strings Laura Klebanow - French Susan Klebanow - flute, JC

ASSOCIATE STAFF:

Josh Feldman - French horn, brass

CIT's:

Laura Klebanow - French horn Laura Silverstein - violin Claude Spiro - trombone Philip Sherman - viola

THE CHAMBER ORCHESTRA:

VIOLIN

Laura Silverstein, concertmistress Mina Seidman Andy Bursten, principal second

Bill Cotton Liz Kavadlo Kathy Moss

Judy Reuter Ann Zweibel

VIOLA

Philip Sherman Amy Leventhal

'CELLO

Laura Kaufman Matthew Meister

FLUTE

Susan Nierenberg Loni Walfish Paul Taub

Susan Klebanow

MUSIC STAFF: Raffael Adler - music director,

Mina Seidman - oboe, woodwinds

Paul Taub - flute, recorders Judy Reuter - piano, chamber music, Spiro, Philip Sherman

conductor

Jim Kafka

BASSCON

Claude Spiro Robin Saperstein

TRUMPET

Mike Raff Alan Novick

FRENCH HORN

Jerry Walker Laura Klebanow Josh Feldman

TYMPANI

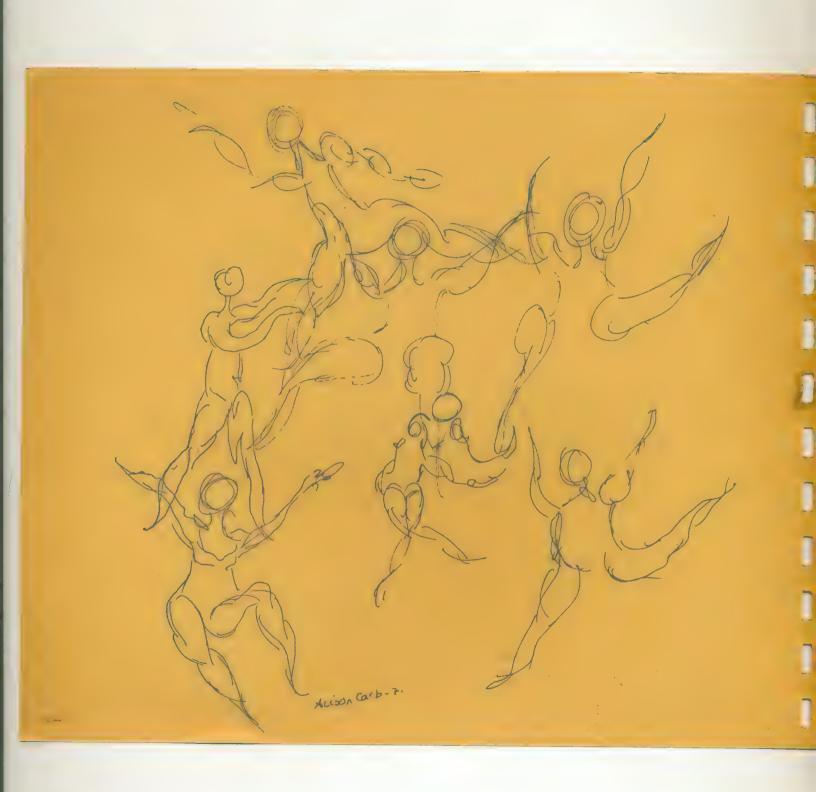
David Schonfeld

the the the the the the treatment of the clothest content the treatment of * Liz Kavadlo - violin, strings tant choral director, JC

Josh Feldman - French horn, brass

CIT's: Laura Kaufman, Laura Klebanow, Laura Silverstein, Claude

accompanist



Aug. 7th; morning

the sun kissing me in cally morning, my mother might have been better, I lie around, wiggling my toes, stretching, thinking.

there isn't a wood wall anymore, the walls are white.

my mom hasn't come in yet,

I lie back, resting until I have to go to school.

It is Mry, life is beginning again, there is noise outside, heat, people waking, walking in the park, sleeping on benches,

I hear on alarm clock ring, then silence, a pattering of feet, the door opens, TIME TO GET UP the counselor says, then she goes out and closes the door.

Alison Carb





Buck's Rock Summer Theatre presents

DARK OF THE MOON
by Howard Richardson and William Berney

Characters

JohnAdam Dales
Conjur Man
Dark Witchjill Wisoff
Fair WitchAmy Leventhal
Conjur Woman
Hank Gudger
Edna Summey
Mr. Summey
Mrs. SummeyAndrea Cranoff
Miss MetcalfElisa DeCarlo
Mr. Afkins
Mr. Jenkins
Uncle Smellcue
Floyd Allen
Mr. Bergen
Mrs. Bergen
Burt Dinwitty
Greeny Gorman,
Hattie Heffner
Marvin Hudgens
Barbara AllenLizzy Olesker
Mrs. Allen
Mr. Allen
Ella BergenMargrit Polak
Preacher HagglerDavid Schechter
Concertinist

ACT ONE

Scene 1 - The peak of a ridge in the Smoky Mountains

Scene 2 - The Central Square of Buck Creek

Scene 3 - Outside the Allen cabin on Chunky Gal Mountain

Scene 4 - The general store of Buck Creek

ACT TWO

Scene I - A clearing in the woods

Scene 2 - Barbara and John's cabin

Scene 3 - The mountain ridge

Scene 4 - The church in Buck Creek

Scene 5 - The mountain ridge

Credits

The entire production is under the direction of Bill Korff

Stage Manager and Assistant to Director: Suzanne Kirschner, J.C.

Sound and Lighting Design:

Mike Ubell, Eric Warren, Andy Gutterman, C.I.T. Assisted by Stewart Rose, Crew Head, Benny Brant, Matt Halpern, Jack Klebanow, Matt Martin, Mitchell Zeller

Set Design and Construction: Bub Derstein, Alan Pomerantz, J.C.

Set Design and Construction continued:

Assisted by: Jon Blake, Stewart Rose, Andy Gutterman, Barzfarz, Mitch Zellar, Jack Klebanow, Matt Halpern, Brenda, Robert Levit, Ricky Kraus, Pollywaag, Kenny Singer, Jon Kirschenfeld, Derek Kolleeny, Bennett Fuchs, Jon Lauter

Costumes: Betty Ewen, Janet Lewis

Assisted by: Jackie Cantor, Diana Feldman, Laurie Lesser, Amy Schwartz, David Simon, Nina Stein

Makeup: Actor's Workshop

Props: Jackie Cantor, C.I.T.

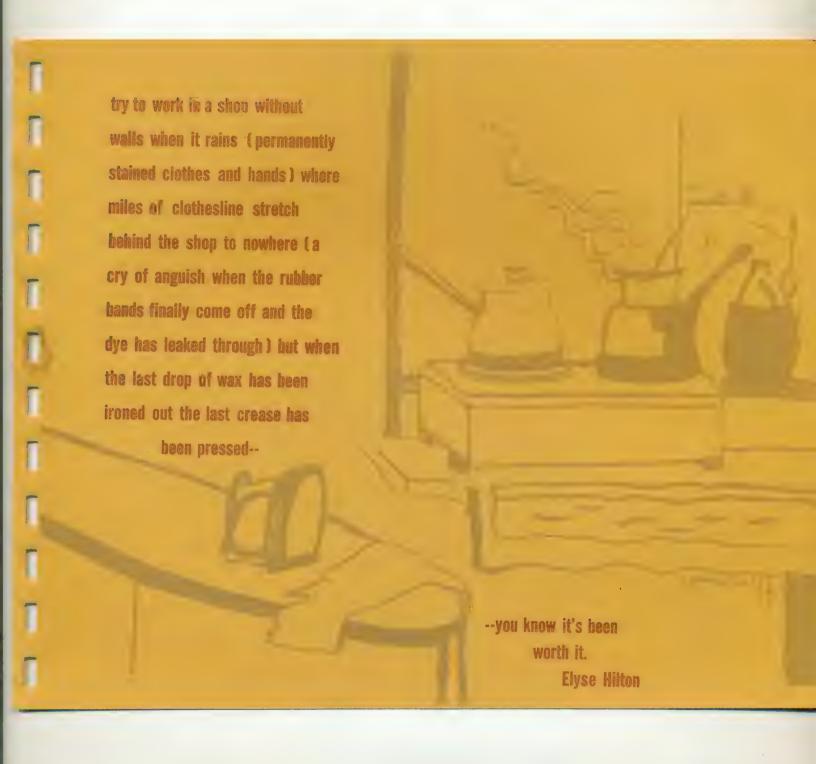
Prompters: John Kalish, Jesse Rabinowitz

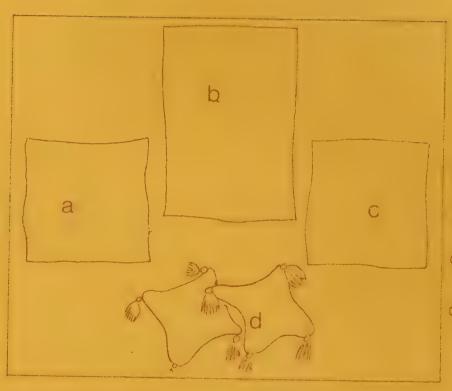
Segue Music: Robert Carlin, Steve Glover, Lynn Kushner, Gerald Marks

Square Dance staged by Shelly Packer, J.C.



PRAY SUN





- a. Sarah Lewisohn Five Color Batik
- b. Elyse Hilton Tie-dye, Six Colors
- c. Flippy Klau Yarn Stitchery pillows
- d. Janis Goldstein
 10 color directly applied
 Dye on Batik





I walk up the road from the . social hall to the Music Shed. Strands of music can be heard as tonight's musicians practice. Row upon row of benches are filled by campers and parents waiting for the music. As I sit down on the bench (tilted at a forty-nine degree anglel, the big Shed doors open and a recorder ensemble walks out playing. The shrill notes open my ears. As the recorders retreat to the shed, Raffi comes to explain the next group, the Madrigal Singers. Oh, how they sing. I forget my worries and listen to music.

Doug Davidoff



Ined all, the activities around me, and decided to try the gentleman's sport: fencing. Visions of Douglas fairbanks and John Barrymore floated in my mind. I saw myself as an unbeatable fencer. When I began my first lesson, with my instructor, John Kador, I realized that this was not to be. Only after many hours of rigorous practice did I begin to develop grace and technique.

Wayne Kuttner

bucks rock concert

chamber music

july 31 at 3:00pm



The Buck's Rock Work Camp Counselor Madrigal Quartet in Residence:

Adieu, Sweet Amarillis

My heart doth beg you'll not forget

In these delightful, pleasant groves

John Wilbye (1574 - 1683)

Orlando di Lasso 11532 - 15941

Henry Purcell (1658 - 1695)

Quartet #6 - "American"

Anton Dvořák (1841 - 1904)

Allegro ma non troppo

Laura Silverstein - violin Debbie Rosenzweig - violin Phillip Sherman - viola Laura Kaufman - ¹cello

MUSIC STAFF:

Raffael Adler - music director, conductor Mina Seidman - oboe, woodwinds Paul Taub - flute, recorders Judy Reuter - piano, chamber music Liz Kavadlo - violin, strings Susan Klebanow - flute, JC

ASSOCIATE STAFF:

Josh Feldman - French horn, brass

CIT's:

Laura Kaufman - 'cello Laura Silverstein - violin Laura Klebanow - French horn Claude Spiro - trombone Phillip Sherman - viola

July 31, 1971, at the Music Shed

PROGRAM

Sonata à 3

J.J. Quantz (1697 - 1773)

Vivace Largo Rigaudon Minuet Vivace

Paul Taub Anita Barzman - alto recorder Jon Alexander

Trio Sonata

G.P. Telemann (1681 - 1767)

Affetuoso Allegro Susan Klebanow - flute Jack Klebanow - oboe Laura Klebanow - French horn

Canzoni a due canti

G. Frescobaldi (1583 - 1643)

Allegro-adagio Allegro-allegro Adagio-allegro Jack Klebanow - oboe Nancy Engel - flute Jonathan Kirschenfeld - piano Matthew Mesiter - 'cello

Sarabande

Claude Debussy (1862 - 1918) Susan Nierenberg, Gail Schonfeld, Barbara Kessner, Loni Walfish flute

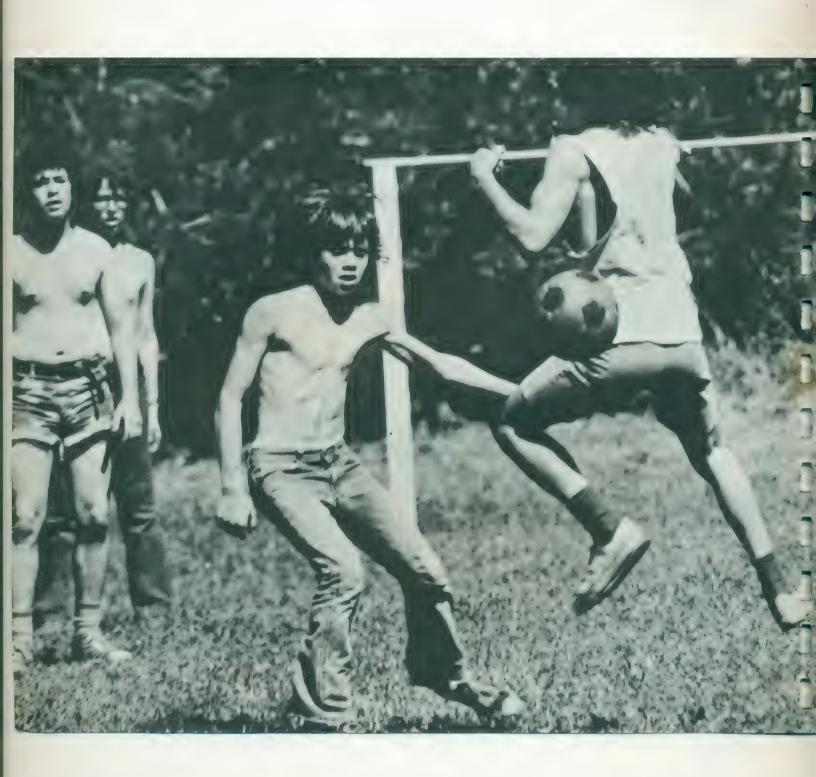


Ver lucky Finder This card is an entry in the Bucks Rock Great Ballon Race If you return this card will both get a prize white down your address Thankyou Estam In a contest pease return to me from
lease return to me from
le far thest mai 1.8 of Poss, 6/e The farther address, the Betixen O Put your address, this and you O Win a prize if Iclo (Imin New Mikford Mrs Mrs Ed Dwyer Connecticut 06002 Floomfield, Connecticut 06002 Bloomfield good luck in the contest.

"I suppose you're wondering why I made all those announcements about me losing my glove. Well I was gonna go down to the ball field to play a game and I looked in my drawer and it was gone so I went down to the field anyway because Paul Fisher would've killed me if I missed a game and I borrowed a glove from Scott Wellman. I made two errors in that game and I blamed it on the glove. Hummboldt lost. The next morning I made an announcement that the glove was missing. I said will anybody who permanently borrowed my glove please return it. It wasn't returned. So at lunch I repeated the announcement, throwing in a sob story. I had to make the announcement four times. The last time I threw in an appeal to their religious instincts by saying I'd thrown the first stone too. Then a kid told me he had a lefty glove in his bunk. It turned out to be mine. That night I announced that the glove had been found and asked the people to stop the world-wide search. Just by coincidence I was traded to Gonzaga after I found the glove and I was happy about that. Also just by coincidence Gonzaga is now in first place in the Watermelon League and that's O.K. too."

Ivan Solotaroff





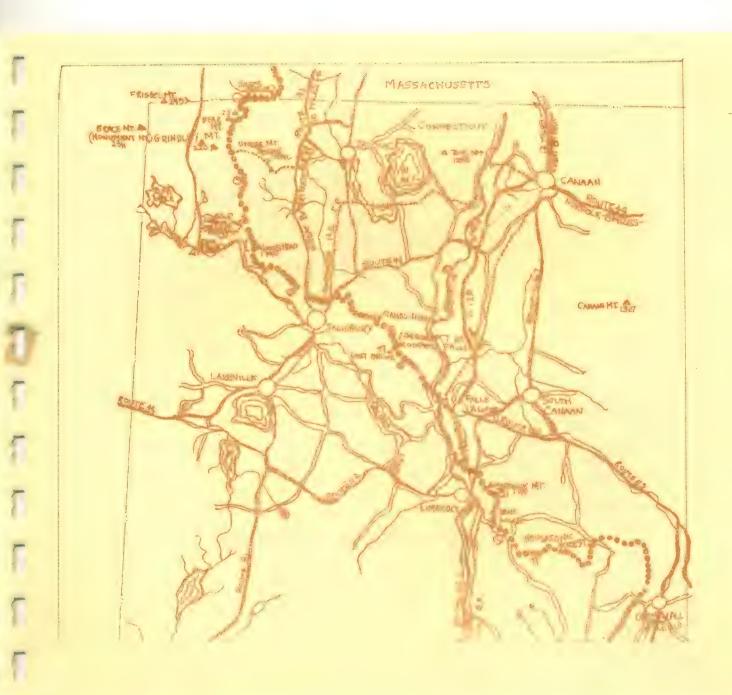
Alone at midnight
reflecting on the day before
gongs and gongs
breakfast ernst
announcements to try mens' souls
beds and Phil comes to check
and shops and gongs
and lunch
an hour of lost time and Kurt Vonnegut
and shops and gongs
dinner for 550
college bowl
bed
midnight reflecting on the day before
so many midnights

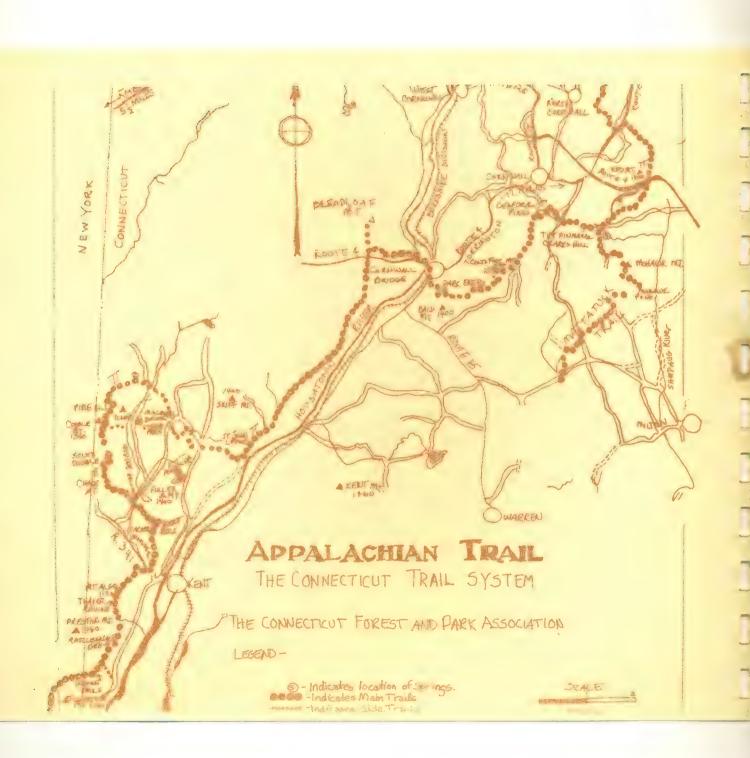
Richard L. Sadowsky

We climbed every rock we passed, holding each other's hand. Skipping down a leaf bed path, a small rock probably made him stumble. The first words I uttered were "Ooo, that hurts," when his knee bumped a rock. He smiled such sunshine when he turned to me. "What you've said makes me realize that you're the only person who can feel a little pain, and I'll feel it too."

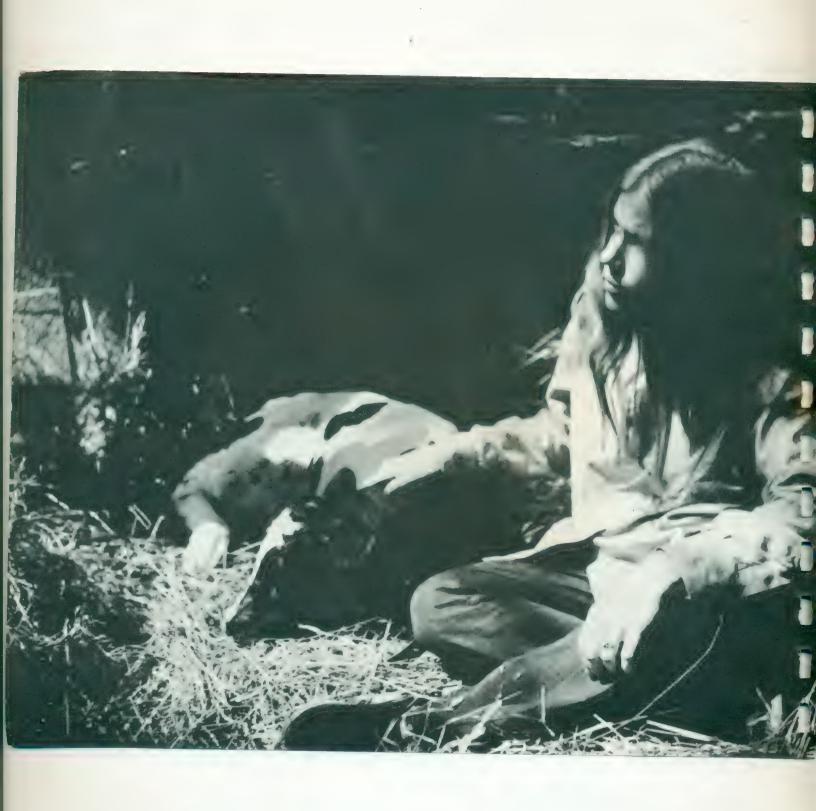
Loni Walfish

a carbett

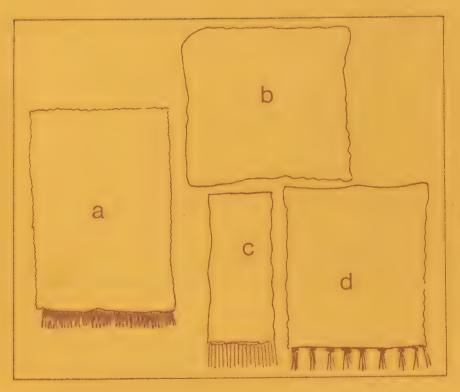








f patience and calm and quiet and the fleeting moment when you know what it's like to be M mental institution) Alyce Kaplan



- a. Lee Shames Loom Rug
- b. Laura Kaufman Punch Rug
- c. Laura Ruben Wall Hanging
- d. Michael Skolnik Blanket



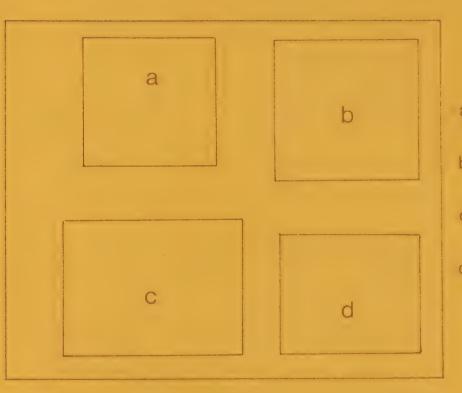






sketching classes in the middle of the floor, easels strewn here and there laughter comes from a middle table bright colorfully smocked people paint or walk around

Alison Carb



- a. Adam Sherman Etching and Aquatint
- b. Marjorie Roen Acrylic
- c. Jesse Reiser Acrylic Hard Edge
- d. David Rosenberg Etching and aquatint







, |-----





The Mad Costume Extravaganza

The Costume Ball ... rehearsing every minute of every day ... twenty chorus girls at one point, at another, five chorus girls...everyone screaming at the top of their lungs to be heard. Arnie was trying to direct, and so was Sue Richards, and I and Jon Weinberg and Mark Robbins...people coming and going...it was just like a Busby Berkeley movie. The night of the show...the big costume parade, people going as Kings, Queens, Death, painted city women, decadent Romans... Before the show, everyone tense and nervous....then the show ... all the chorus girls kicking their heels to 'Overture, ' the memorable 142nd Street: David Schechter's rendition of By A Waterfall: 1 all the klutzy hands waving behind him. Diamonds Are a Girl's Best Friend, ' 'Over There, ' Elisa De Carlo and Sheila Turken's humorous song; 'Lullaby of Broadway! with Loni Walfish... 'Singing in the Rain, 'Give my Regards to Broadway. Phyllis coming out as a charwoman.... It was grand.



"All right now, guys, for ten points: 'Who invented the phonograph turntable?'"

ilen

Buzz..."Silkscreen...?"

Mr. Hiram Turntable.

Ring... "Sports...?"

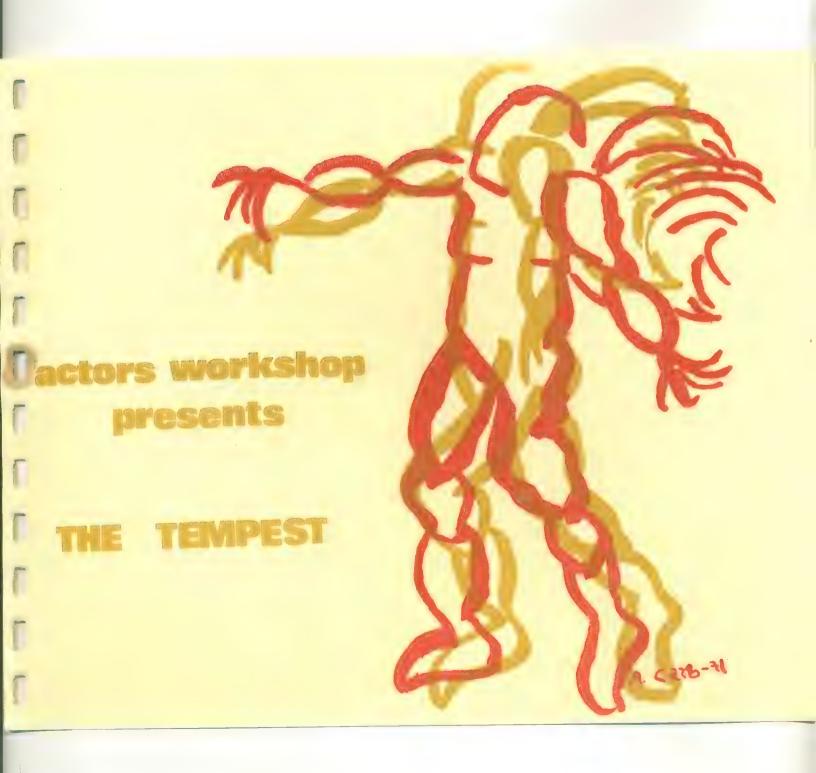
Ell Whitney?

Burp..."Publications...?"

Joel Gestetner:

"Aw c'mon, you people. If you don't cut this out, I'm gonna get real mad and penalize you ten points for levity..."

Ken Friedman



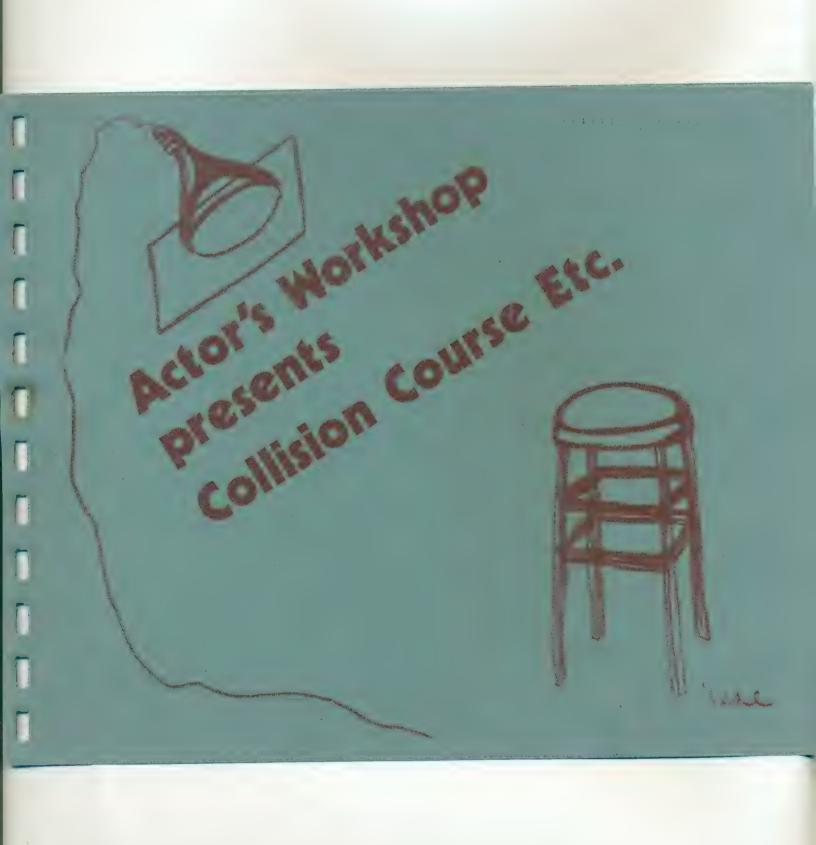
What you're about to see is a "work in progress" as they say. The kids are to be congratulated for attempting Shakespeare in four days of rehearsals. All things considered they can be very proud that they've achieved so much in so little time. I'm sure after this we will all appreciate our trip to Stratford tomorrow.

Richard Sadowsky
Jesse Rabinowitz
Becky Wolff
Joshua Haimson
Yael Simpson
Julie Sanders
Dana Saltzman
Lizzy Olesker

CAST
Mandy Hentoff
Matt Feuer
Danny Shor
John Kalish
Carol Froehlich
Andrea Granoff
Amy Gilbert
Scott Baldinger

SPECIAL THANKS IO:
Rachel Buchman who
made the costumes
Tod Idson who worked on
lights
Glenn Hopkins who made
the set

DIRECTED BY:
The Actor Workshop
Staff



The Actor's Workshop presents ...

Collision Course

Tails.....First Dog - Kate Landey

by Jose Ruibal Second Dog - Amy Gilbert

Thoughts on the Instant of
Greeting a Friend on the Street...Woman - Cathy Salit
by Jean Claude van Itallie Man - Michael Dutka
and Sharon Thie

Feiffer People again............Mark Robbins, Matt Feuer, Diane Boas, Sheila Turken

The Tridget of Greva.....louis Barhooter,

by Ring Lardner (translated the Tridget - Jeff Azoulay
from the Squinch)

Corn Vitter - Michael Jennis

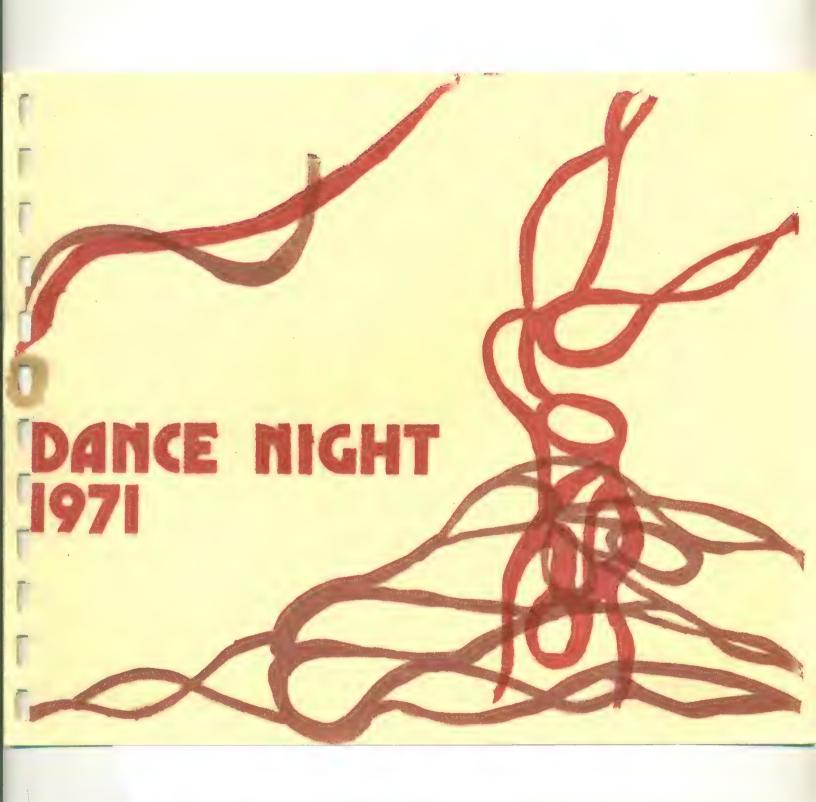
Basil Laffler, a

Wham Salesman - Peter Clive

Feiffer People for the last time. . Mark Robbins

Sound - Stewart Rose, Mike Ubell, John Kalish Lights - Eddie Bryant, Doug Davidoff, John Kalish

The entire production under the direction of Anita Barzman



The Buck's Rock Dance Ensemble

Presents

Dance Night, Saturday August 7, 1971

Dancers: Lisa Baranoff, Karen Barzman, Louise Berliner, Adrienne Dunbar, Diana Feldman, Rhona Gardner, Laurie Horwitz, Abby Jochnowitz, Amy Lesser, Claudia Levinson, Nancy Librett, Cathy McCarthy, Ruth Nyman, Sharon Sharvington, Darion Smolar, Nina Stein, Marion Sussman, Judy Trupin, Dana Ziebel

Staged and directed by Shelley Ziebel

Danced and choreographed by Claudia Levinson
Musical accompaniment by Ruth Bonomo

 VIII Epigram

Choreographed and danced by Judy Trupin

"Nothing existed, man touched an illusion, gasped something mysterious—His body kept the dream. He pondered long and deep and then sang".

- A Time of the Beginning
 Dancers: Karen Barzman, Adrianne Dunbar, Rhona Gardner, Laurie
 Horwitz, Claudia Levinson, Cathy McCarthy, Ruth Nyman,
 Darion Smolar, Marion Sussman, Judy Trupin and Stanley
 Berke
- B Bone of my bones......Stanley Berke
- D Breaking the Plane Joan Herman
- E Prayer II...... Joan Herman, Shelley Ziebel
- F Time of the Dream Shelley Ziebel

cont

F - Time of the Dream......Shelley Ziebel

G - Prayer III......Joan Herman, Shelley Ziebel
and Dancers

H - Hierophany.....Stanley Berke, Phil Sherman

Credits

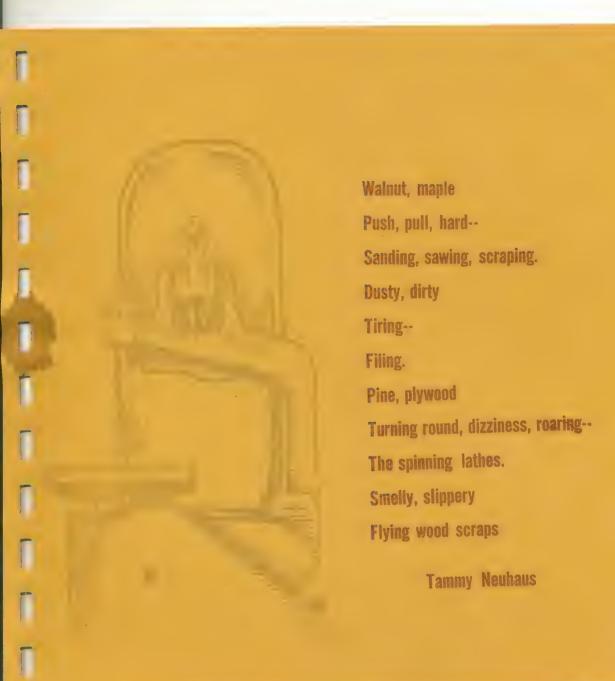
The entire production under the direction of Stanley Berke

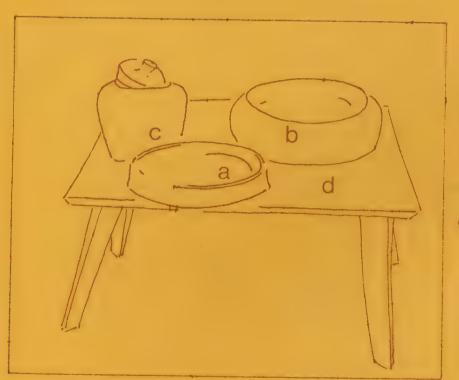
Assistants: Joan Herman, Shelley Ziebel CIT's: Darion Smolar, Judy Trupin

Lighting Department: Eric Warren, Matt Martin, Stewart Rose, Matt Halpern

Sound Department: Michael Ubell, Andy Gutterman

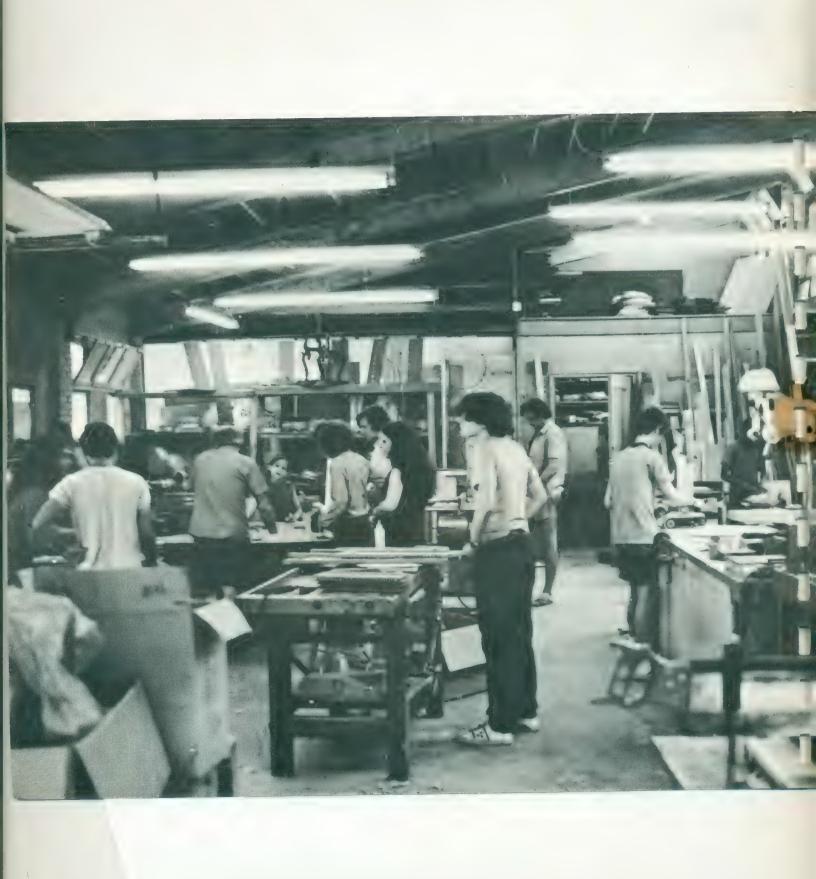
Costume Shop: Betty Ewen, Janet Lewis

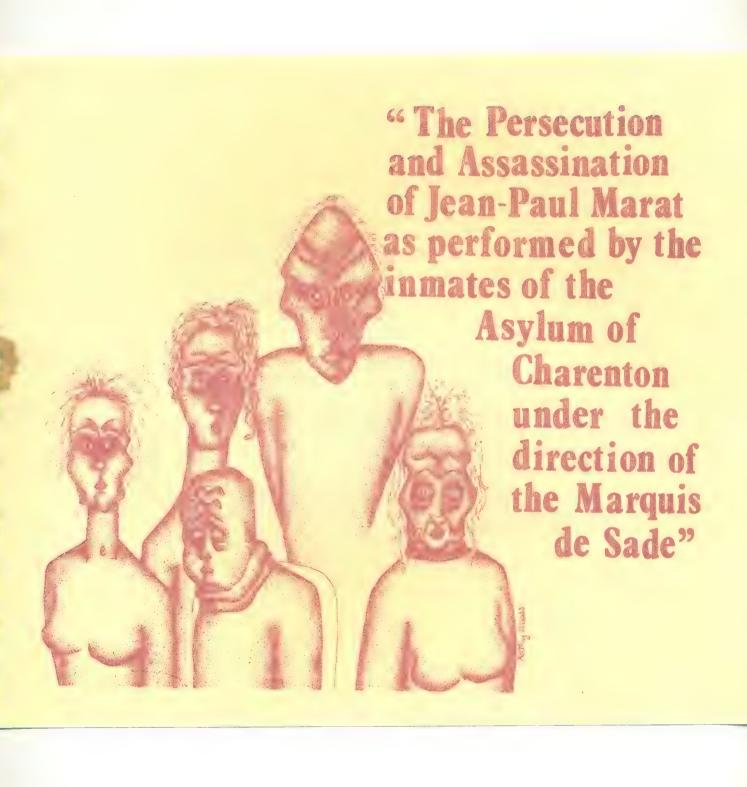




- a. David Lakin
- b. Marjorie Roen on the lathe
- c. Arthur Chanley
- d. Peter Clive Table







We would like to welcome you to the Charenton Asylum for the mentally ill. This Asylum is dedicated to the principle that in a civilized nation art is the most effective therapy for the insane. So, on this night, the tenth of August, 1808, we present a play for both your amusement and our patients! rehabilitation.

We will follow the story of Charlotte Corday, a young woman from the village of Caen, who travelled to Paris in the midst of our recent Revolution in France. She came with the self assigned mission of assasinating Jean-Paul Marat, the Peoples' hero.

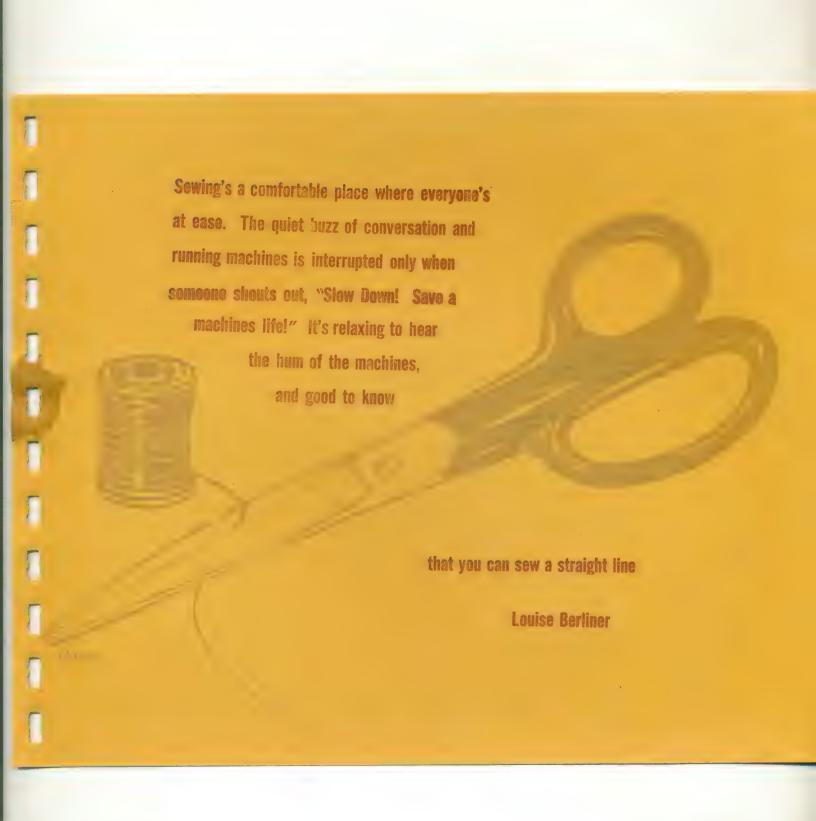
We shall witness some of the glorious figures and events of the revolution, climaxing in the success of Corday's bloody deed.

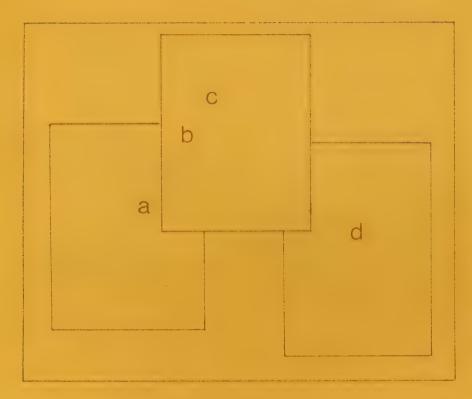
Duperret Josh Orzeck Jacques Roux..... Ed Bryant Herald....Loni Walfish Coulmier.....Jon Kirschenfeld Coulmier's Wife Margaret Elliott Coulmier's Daughter..... Judy Trupin Scientist.....Lisa Dames A Newly Rich..........Julie Raskin Voltaire......Andy Lerner Singers..... Babad Doug Borses Laura Klebanow Margrit Polak David Schechter Jill Wisoff Stuart Marcus ... Suzanne Schachnow Laura Graiver Leslie Beilian Andrea Snyder

(cont.)

Lee Shames
Lori Ebner
Ilene Rosenthal
Terry Abeles
Claudia Beckwith
Arnie Fern

Special thanks to Hal Wasserman, Ernst and Ilse Bulova, Rona, John for their support, the Costume Shop, and the Sewing Shop





- a. Laurie Horowitz
- b. Nancy Bader
- c. Susan Waxenberg
- d. Marjorie Roen







Buck's Rock Work Camp presents the...

Counselor Play

Cast.

GregJosh Feldman	Nat.
Alter-SallyNaomi Cohen	Emil
SallySuzanne Kirschner	Demi
Alter-GregPaul Kantor	THE
Henry (a waiter) Paul Fisher	Sall
JoanLynne Kushner	Old
PeterDavid Bronston	Old
CarolMonica Henock	John
TedRobert Carlin	Kaye
RayElliot Kronstein	Alte
MillieGloria Melinsky	Mr.
(Greg.'s) MomSusan Klebanow	Mrs
(Greg's) DadFred Yockers	Sall
DavidClyde Myers	Sing
Greg at 11Paul Taub	Head
Sally's Grandmother. Jane's Lewis	11600
Mr. BhaerDavid Lakin	Jimn

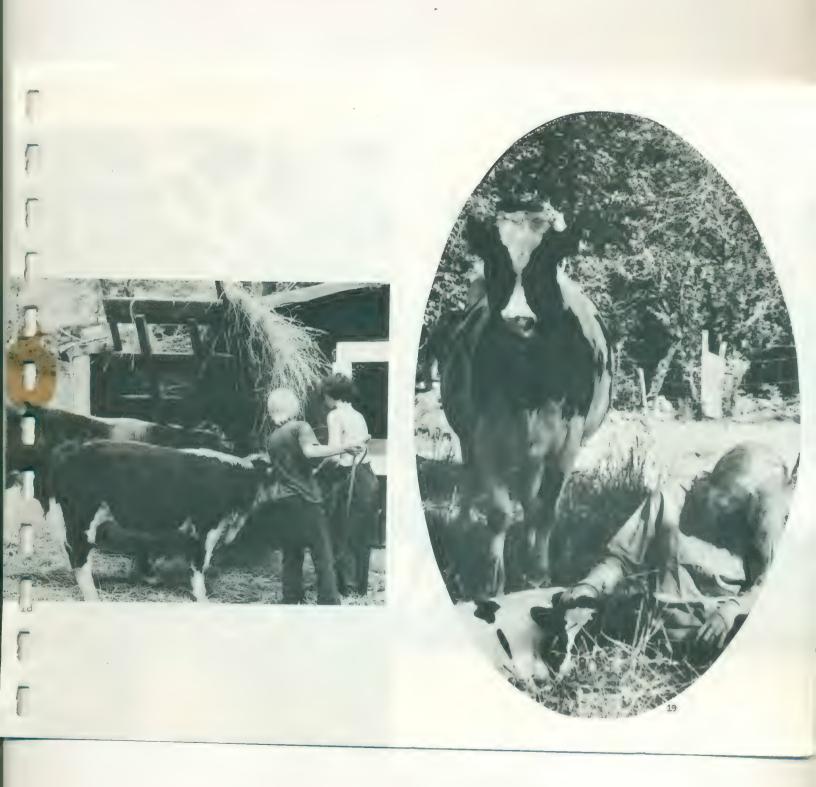
NatJon Greenblati
EmilElliot Kronsick
DemiRobert Carlin
THE BARDDave Swalb
Sally at IISue Mernit
Old Woman I Cornelia Cotton
Old Woman 2 Ethel Renton
Johnny HallAndy Wolin
Kaye Elliot Kronstei
Alter-PeterJames Feigelman
Mr. Paul Wausau. Bill Haldewang
Mrs Doffie Wausau Hetty Friedma
Sally's MomSusan Wolin
SingerLaura Ewen
Head Mouskateers: Shelly Packer
Pam Blumenson
limmy DoddBob Solomon

Credits

The entire production under the direction of Glenn Hopkins

Sound......Michael Ubell Lights and Effects......John Kalish and Ed Bryant

Thanks to: Sue Mernit for Sallys poem
Lynne Kushner for the Listening Song

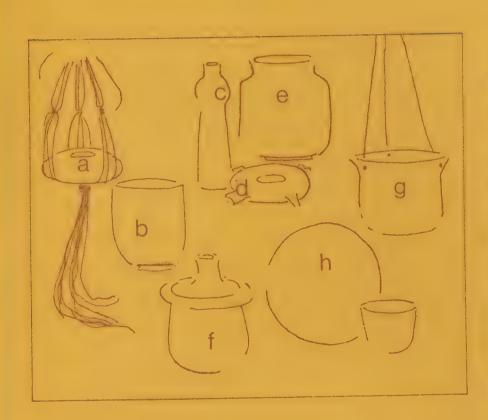




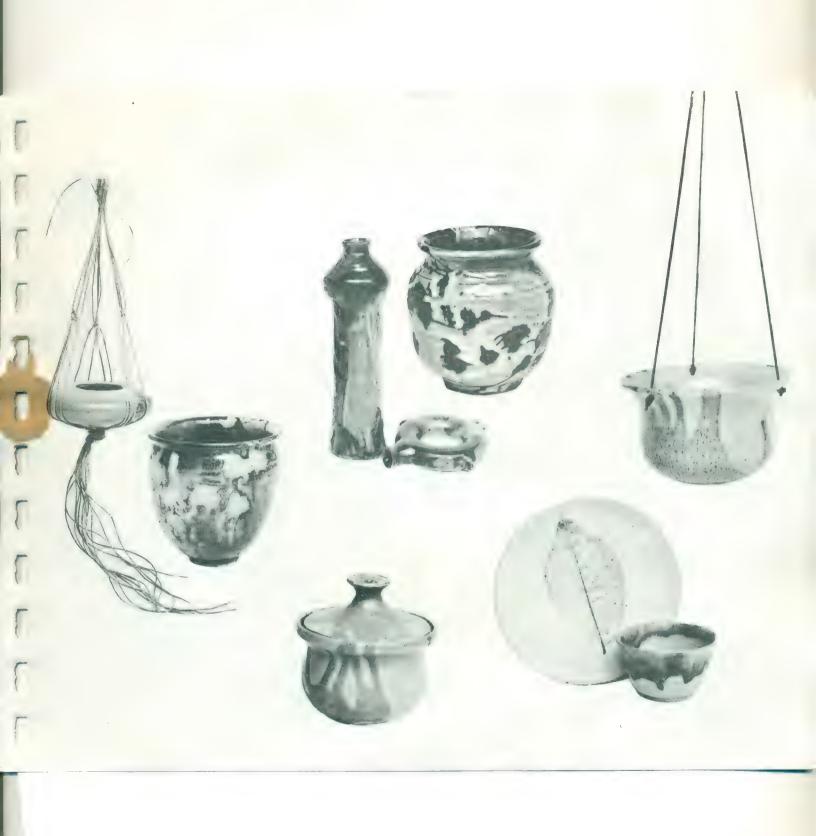
Cooh - clay - ooh
Slimy moist cold
gritty. Malleable.
Push out palms
together, down
the middle. Kick
slide kick kick.
"I'm opening it!"
Thumbs pull out.
"The base is too
thick." Ever

downward one pushes. Squish kick-slide-kick. Gently bring it up. Tall cylinder squish kick-slide-kick. Shape it. "What's that?" "A pot." Snicker snicker. Push out form middle. Good shape squish push out at the top for originality. Whirr slow stop.

Kathy Moss



- a. Liz Nasaw Hanging Planter
- b. Peter Seidman Bowl
- c. Sarah Lewisohn Bottle
- d. Sarah Lewisohn Hanging Bagel Vase
- e. Peter Seidman Bowl
- f. Brian Camazine Covered Jar
- g. Brian Camazine Hanging Planter
- h. Eric Small Plate and Bowl





Noise shows the amount of work at Buck's Rock. You can't see the activity in the number of people in shops, or in the products made and exhibited during Festival. The hum heard walking on the road past the shops, or sitting quietly on the lawn, shows camp is busy and ideas are being generated everywhere.

This noise can be aggravating, as well as encouraging.

The buzz of the sculpture saw or the whirr of the lathe can make you dig your fingernails into the table. Your idea for a poem or a design for a rug go right out of your head while you are concentrating on surviving.

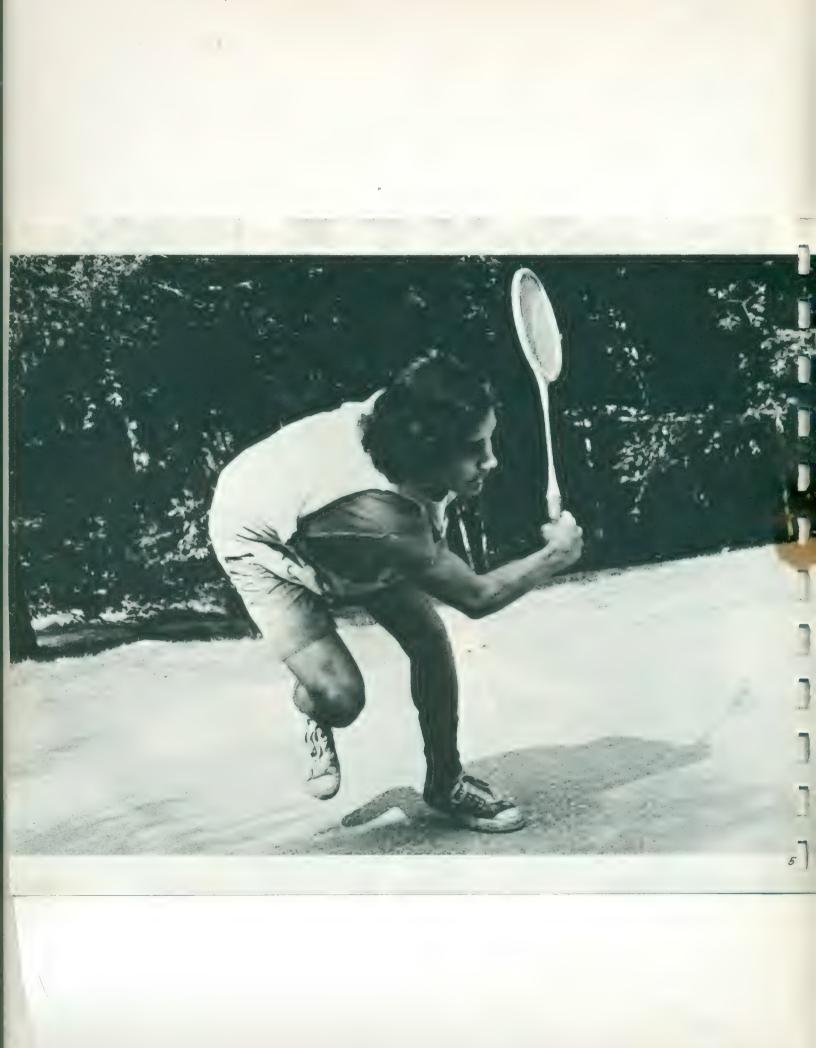
Even conversation can be annoying. Buck's Rocker's spend more time talking than almost anything else, including eating

and sleeping. Sometimes they are so busy understanding each other and having serious discussions, that they don't go to the shops.

Outside the shop area it still is hard to find a place of quiet. Guitarists dot the lawn; they are taking lessons or leisurely playing. There is a good chance of becoming more interested in the music than in what you are doing. Even the bunk is crowded. Girls are lying on beds, taking showers, washing out leotards, or reading "True Confessions" out loud-talk, chatter, and complaints.

You cannot avoid the gong's stern tongue. It rings for breakfast, lunch, supper and a thousand things between. You have to become impervious to noise; whether sitting on the lawn, with someone stuffing grass down your back, or hiking in the woods. Try as hard as you can to find peace and inspiration, it will never be quiet.





It rained a sweet scent

My sneakers squeak-
they're soggy inside

I chase a soggy tennis ball

across a semi-soaked clay court.

Cindy Coren



"My days are almost through," the old camper mumbled feebly. "And it's about time I told you about how to survive here. The secret lies in one word."

"Make your bed?" questioned the young camper. It was his first year at Buck's Rock.

"No, " said the older camper, obviously disappointed at his protege. "Snack!"

There was silence as the younger camper thought about it. "Snack," he repeated thoughtfully to himself, several times.

tion. After three minutes of silence he continued. "The Snack Note."

"Yeah, " the young camper replied.

"Yup, and to get all the snack you need, you must develop a talent for writing snack notes. There is a formula, "he continued, "which can be used to obtain the maximum snack output, or as we in the business call it, MSO."

"OK?" said the young camper, who was the only person on the third floor of the Boy's House.

"Yes, of all the tricks, even the famed 'Get'em in the Greed Gambit', which is basically to give away something free, and specify 3:00, in order to get more people in the shop at

snacktime---, the ability to write a snack note reigns supreme."

"Sure, whatever you say, " replied the wee tot, who had not been listening very carefully.

"The formula is: $3(y^2-\frac{1}{2}10x^3)/2$. And now do you understand?" asked the experienced Buck's Rocker.

"Yes, " replied the urchin, although he didn't.

"But that's just the mathematical form. Here's what it breaks down to. You'd better jot it down.

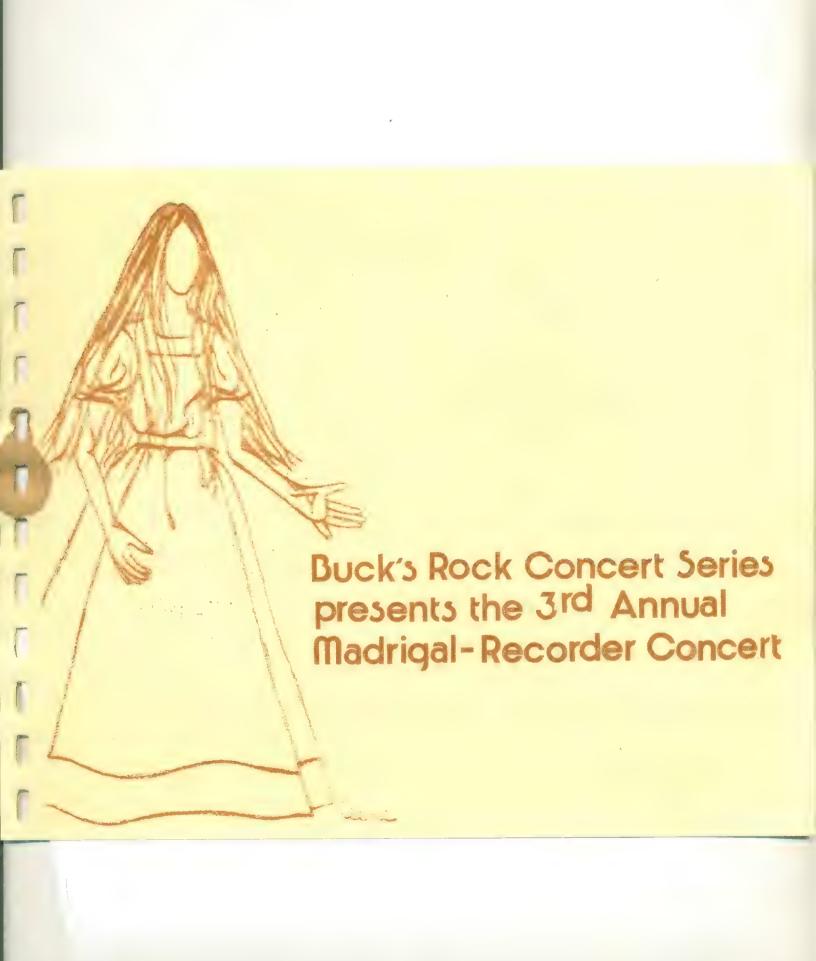
Snack Note: Shop medium & ability to persuade (also known as 2BS)

Magic Marker (El Marko preferably)

"And so you see," said the old camper, who was rapidly turning into a CIT, "It is very simple to survive."

"Ah, I see!" said the young camper, who was finally figuring out what a snack was.

lim Kafka



August 8, 1971, 8:15 PM at the Music Shed

PROGRAM

BUCK'S ROCK BRASS ENSEMBLE

Octet - Canzon 29

G. Frescobaldi 11583 - 16431

BUCK'S ROCK RECORDER CONSORT

Lachrimae Antiquae or "The Seven Tears"

John Dowland (1562 - 1626)

Fantasia

Peter Philips (c. 1560 - c. 1628)

BUCK'S ROCK MADRIGAL SINGERS

Cantate domine

Giuseppi Pitoni (1657 - 1743)

Lacrymosa, from "The Requiem"

W.A. Mozart (1756 - 1791)

Come again, sweet love

John Dowland

HERE COME THE CLOWNS!!! - "An Unworkable Situation on Sunday Afternoon"

August 8, 1971, 8:15 PM at the Music Shed

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HERE COME THE CLOWNS!!! - "An Unworkable Situation on Sunday Afternoon"

THE BUCK'S ROCK FOLKDANCERS

Haroa Haktana

sraeli

Dodf Li

Israeli

BRASS ENSEMBLE

Two Magnificats for Brass Quartet

Johann Pachelbel (1653 - 1706)

Sonata #2 from Hora Decima

Johann Pezel

RECORDER CONSORT

Four Renaissance Dances:

Basse dance Fo. Il from "Second livre de danceries" Attaingnant

Pavane "Bittre Reue" (Bitter Remorse) - from the Danserye

(? - 1552) Tielman Susato

Basse dance Fo. XXI Schafertantz (? - c. 1561) Attaingnant Susato

Alpine Suite for Recorders

1. Arrival at Zermatt

Benjamin Britten (1913 -)

- Swiss Clock
 Alpine Scene
- 4. Moto perpetuo Down the Piste
- 5. Farewell to Zermatt

Quartettino

A. Scarlotti

Adagio - Minuet - Allegro

THE CLOWNS RETURN!!! - "More Merrymaking and Noisemaking"

THE MADRIGAL SINGERS

Signor, le tue man sante (O Lord)

The Alphabet

In Solemn Silence

G. Gabrieli (1557 - 1612)W.A. Mozart

M. Ippolitof - Ivenof (1859 - 1935)

Services to the contract of th RECORDER CONSORT MADRIGAL SINGERS

ion alexander erica babad anita barzman lisa dames terry green iim kafka laura kaufman* laura klebanow matthew meister* susan klebanow becky soloff paul taub loni walfish * - Icello PERCUSSION: shelly abend amy huberman

director paul taub

jack klebanow

sara abrams judy bloom ed bryant laura ewen carol froehlich sandy grevatt liz kavadlo laura klebanow larry lessler robert kosovsky gwen marcus liz nasaw shelley povzea david rabinowitz maura robinson steve rothman paul taub

accompanist judy reuter assistant director susan klebanow conductor raffael adler"

BRASS ENSEMBLE

trumpet: alan novick alan winik french horn: ierry walker laura klebanow stewart rose matthew fever trombone: claude spiro robert carlin

director josh feldman

FOLKDANCERS debby fenner carla jacobson barbara kessner sara lewison julie liss dana saltzman fenya slatkin directors: ellie schindelman shelley packer

CLOWNS

peter clive diane hammer iosh klein doc lida jon mossinsohn jesse rabinowitz nate ranger david schonfeld john stein. chris wangro

director fred yockers



37 THE GHOST SONATAS

BY AUGUST STRINGSERG

The Actors Workshop presents

The Ghost Sonata

Hummel

The Milkmaid

The Student

The Fiancee

The Colonel

The Deceased

Johansson

Bengtsson

The Mummy

The Cook

The Janitress

The Dark Lady

The Young Lady

The Aristocrat

The Servant Girl

by August Strindberg

Cast (in order of appearance)

Bennet Fischer
Gwen Marcus
David Schechter
Elisa de Carlo
Amy Gilbert
Mandy Hentoff
Suzanne Shachnow
Todd Idson
Thil Sherman
Scott Baldinger
Melissa Brown
Jesse Rabinowitz
John Kalish
Becky Wolff
Jill Wisoff
Alan Pomerantz, Ada
Andrea Granoff, Edd

Alan Pomerantz, Adam Dales, Andrea Granoff, Eddie Bryant, Anita Barzman, Stuart Marcus,

Suzanne Kirschner, Glenn Hopkins....Beggars

Lighting: Dan Shor; Costumes: Betty and the Spooks

Production directed by Stuart Marcus

sometimes I reach out to grasp something concrete in the fog but all I can feel is memory and it, too, is fog slowly lifting in the hazy sun

how should I remember you? should I think of lazy afternoons when leaves burned crimson in the heat or the time my bunkmates, angry like hot, piercing rain, threw me out of my cobin, and the cold night sizzled at the touch of my breath

when I try
to think of the best memory,
the one pressed between smiles and tears,
all I can think of
is when you smiled and I smiled
and everyone else knew
that happiness was concrete
the fog will lift.

Richard Carlin

The night before Festival was one of the saddest. We all lined up at the movie site, where I had started my summer listening to a welcoming speech by Ernst. The yearbooks were distributed. I could see tears rolling down the faces at the thought of leaving Buck's Rock. We wrote signatures and comments in each other's yearbooks. The gong sounded early, but that didn't matter, because we had no intention of sleeping.

Laura Graiver and Flippy Klau

BUCKS ROCK SUMMER THEATRE



by Eugene Schwarz

A Satiric Fable in Three Acts

Buck's Rock Summer Theatre Presents "The Dragon" by Eugen Schwarz

A satiric fable.

Cast in order of apprearance

LancelotFred Melamed
Mr. Cat
CharlemangeRobert Flatow
ElsaMelissa Brown
Sir Dragon, 1st headScott Baldinger
Sir Dragon, 2nd headMike Raff
Sir Dragon, 3rd headMichael Dutka
Henry
First Weaver
Second WeaverJohn Kalish
Mr. DonkeyAndrea Granoff
Hat makerRuth Nyman
Master of Musical Instruments. Jeff Azoulay
Blacksmith
SentryPeter Clive
First CitizenMichael Jennis
Second Citizen
First Woman CitizenLaurie Marvald
Second Woman CitizenNancy Bader
GardenerSheila Turken
Peddler
JailerMitchell Zeller

A town in Russia, not so long ago.

Act one; A cozy kitchen, Daytime.

Act two; The City's central plaza. The next morning.

Act three; One year later. Apartment in the palace of the Burgomaster.

Entire production under the direction of Bill Korff
Costumes under the direction of Betty Ewen, Janet Lewis
Sound under the direction of Michael Ubell
Lighting under the direction of Eric Jarren
Scene Design under the direction of Rob Gerstein

A Conversation with Ernst

Q: Do you feel that the role of Buck's Rock in the growth process of campers has changed?

A: Yes. I think that young people are more eager and find it more important to gain direction, to gain some clarity as to the way they want to go. They want to determine their goals, and are more eager to do so than in the past. Buck's Rock can fulfill an important role there. The reason they are so eager to find goals for themselves, but also the reason why this has become more difficult is probably because the whole country has lost purpose and goals. They share the predicament of a society that doesn't know in what direction it should go, where it should make its greatest efforts. And if a whole society suffers from that predicament then every member of the society suffers, especially the young. They are then most eager to mend matters and set goals for themselves. In that respect Buck's Rock can play a very important role indeed.

Q: The attitudes of campers toward's Buck's Rock have changed over the years. Do you feel that present attitudes are better or worse than those of the past?

A: I wouldn't call it better or worse. Young people have become more critical and that implies a certain amount of negativism. They are more critical of themselves and they are much more critical of things around them. For many of them, criticism has become an end in itself rather than means to an end. Criticism, as

a rule, should be a means to an end. The end should be to improve matters. If criticism becomes an end in itself without any attempt to make suggestions for betterment, to suggest methods for improvement——then it is sheer negativism. Quite a few young people suffer from that. We suffer from it with them.

Q: What, to you, would be the ideal situation at Buck's Rock?

A: The ideal situation would be a situation of idealistic anarchy, where we do not need any laws whatsoever because the few rules we would have to impose on ourselves would be willingly obeyed by the sake of the positive aspects of the camp. But, I am afraid, this point it is a little too much to hope for. We might try the rules as being in charge of seeing them obeyed. I think then we have at present. It would be a worthy experiment. I am not sure it would succeed.

Q: Are there any philosophers whom you have modeled the running of Buck's Rock after?

A: I think the first ideas for a place such as Buck's Rock Ilse and I got from one of our teachers, namely Dr. Maria Montessori. She was one of the first educators who felt that young people learn best and function best if they have a free choice of what they want to do, if they can spend as much time as they wish on any project they are engaged in and go at it as slowly or as fast as their nature would determine. These are the basic Montessori

Principles. This is what we learned from them and this is, therefore, what we applied to Buck's Rock.

Q: What do you feel will be the future of Buck's Rock in society?

A: Well, the future is very unpredictable. The people who try to predict the future either deteriorate into science-fiction or lack sufficient imagination to visualize the trememdous changes that may be in store for us. I would hope that educational institutions, and that includes Buck's Rock, will remain flexible enough to do justice to the changes to come. But what these changes will be is impossible to predict. I would think the principles that I've just mentioned will be valid for a considerable length of time. However, if it would be more valid for test-tube raised human beings who are conditioned to fulfill certain roles, as in George Orwell's or other imaginative novels, I wouldn't know. Freedom may be the cornerstone of future societies or it may be completely obsolete and play no role whatsoever.

Q: You've said that campers at Buck's Rock are part of a generation in search of purpose and goals. What are your goals for Buck's Rock?

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A: At this time, as I've stated before, to provide a place for young people where they can expand, where they can determine their goals, where they can find some clarification, where they can find direction. This is what I hope Buck's Rock will achieve.

Q: Do you envision a time when Buck's Rock will no longer be able

to do this? Do you think it can survive with its present structure?

A: I can very well envision that it will not survive. It can be destroyed or at least so severely damaged that it deviates significantly from its purpose by two forces: a) the young people who come here, and b) the adults who work with them. The demands on the counselors who work here with young people are very high indeed. It is quite difficult to find people who will make this kind of sacrifice. On the other hand, Buck's Rock can lose its power and become obsolete if the young people do not see any longer the purpose for which Buck's Rock was created as a desirable way of spending the tommer. If they feel the main purpose of a summer is to find people who entertain them, Buck's Rock may no longer be as viable as it was in the past. Or, if they become overwhelmed by passivity or despair or pessimism, then Buck's Rock may lose its basis for survival.

Q: Do you think Buck's Rock has a right to survive now?

A: Well as long as the adults here, as well as the young people, keep the purpose of Buck's Rock in mind, I think it does. As long as they are willing to make certain sacrifices for it, but use it for what it was created for, then I think it remains viable. You have asked me in the past what my prognosis for the future is, and my prognosis is a guarded one, a hopeful one, but by no means a certain one.

Richard Sadowsky



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	Andrea Bryck	42 Edgemere Dr	Searingtown NY 11507	HT4-0042	8-16
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	Laurie Clark	1710 Ave I	Brooklyn NY 11230	GL8-0273	1-16
5	Lisa Dames	33-68 21st St	L.I.C. NY 11106	YE 2-4238	9-9
-	Lourie Ebner	396 South Pkwy	Clifton NJ 07014	473-3783	6-25
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-	Laura Graiver	212-08 15th Ave	Bayside NY 11360	22 4- 5497	8-7
	Andrea Granoff	510 Ellsworth Av	New Haven Ct 04511	777- 8950	10-10
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Loni Walfish 610 Waring Ave Bronx NY 10467 KI7-4569 2-27 Rima Waskow 3 Burbury La Great Neck NY 11023 HU7-5581 4-18	Leila Sue Shames Laura Silverstein Darian Smolar	57 Holly Pl 45 Prescott Ave 29 Chadwick Rd	Briarcliff Manor NY White Plains NY Great Neck NY 11023	762-0083 WH6-9152 466-2952	11-22 11-16 11-3 2-27 11-1
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